

## SIN CITY

(left) Cover of [Sin City](#) showing [Marv](#) walking through the rain.

Sin City is the title for [a series of comics](#) by [Frank Miller](#), told in a [film noir](#)-like style (now known as [Neo noir](#)). The first story originally appeared in [Dark Horse Presents](#) comic book from April of 1991 to June of 1992, under the title of Sin City, serialized in thirteen parts. Several other stories of variable lengths have followed. All stories take place in Basin City, with frequent recurring characters and intertwining stories.

A [movie adaptation](#) of Sin City, [co-directed](#) by [Robert Rodriguez](#) and [Frank Miller](#) with "special guest director" [Quentin Tarantino](#), was released on [April 1, 2005](#). The Sin City graphic novels were reprinted with new covers and in a reduced size to coincide with the motion picture's theatrical release. Rodriguez has expressed a desire to begin filming two sequels back-to-back starting late

2006/early 2007 for release sometime in 2007 and 2008.

Basin City, almost universally referred to by the nickname Sin City, is a fictional town in the [American Northwest](#), located somewhere 30 minutes outside of [Seattle, Washington](#), in an area called [Kitsap County](#). Incessant rainfall is part and parcel of Basin City's character and the stories are usually set against a dark, wet, constant downpour of either snow, ice or rain. Usually twice a year, a major downpour comes, and (in *That Yellow Bastard*) the city gets heavy snowfall in the winter. In the comics, Basin City has a [surreal](#), pan-American feel. Desert lizards and palm trees are common, while tar pits, desert areas, mountain ranges and flat farmland make up the landscape around the city.

The Basin City Police are more or less along the lines of paramilitary or [SWAT](#), as they have to deal with incredibly high crime rates and high gun ownership among criminals and civilians alike, which is why they have access to what most would consider "heavy weaponry" and full body armour. Those who make up the force have been described as commonly being lazy, cowardly and/or corrupt. Only a handful of the cops are honest, though frequently the wealthy of the city bribe the corrupt members of the police into performing their duty (usually as a result of some crime being committed against a member of their family).



(left) Frank Miller using high contrasts in Sin City

## **SIN CITY LOCATIONS**

### **Old Town**

During the [California Gold Rush](#), the [Roark family](#) "imported" a large number of attractive women to keep the miners happy, making a fortune and turning a struggling mining camp into a thriving, bustling city. Over the years, as the Roark family migrated into other areas of business and power, these women ended up forming the district of Old Town, the [prostitute](#) quarter of the city where they rule with absolute authority. In addition, the people charged with governing the city, most of them from the Roark line, remained in power for generations, running it as they saw fit. As the various yarns progress, the audience gradually becomes familiar with key locations in and around Basin City.

### **The Projects**

The run-down and poor side of Sin City, is a tangle of high-rise apartments where crime runs rampant. Its inhabitants have apparently evolved their own independent society with almost no legal contact with the outside world. Marv was born in the Projects and they make Dwight sick.

### **The Docks**

A collection of wharfs and warehouses that are local to the Projects. Hartigan and Roark Junior have their first confrontation here in *That Yellow Bastard*, and Marv drives a stolen police car off one of the piers at the beginning of *The Hard Goodbye*.

### **Kadie's Club Pecos**

A strip club/bar where Nancy Callahan and Shellie work, and Dwight McCarthy and Marv hang out. Though filled almost solely with drunk and violent men, Kadie's bar is one of the safest areas in Sin City. Marv, who possesses an extraordinarily high sense of chivalry, protects the female employees of Kadie's from any violence that makes its way inside.

### **Roark Family Farm**

(a.k.a. "The Farm") is located at North Cross and Lennox and shows up in several stories, including *The Hard Goodbye*, *That Yellow Bastard*, *The Babe Wore Red* and *Hell and Back*. It was also home to Kevin, a [serial killer](#) with ties to the Roark family. Marv burns down one of the buildings, and the Farm is abandoned sometime after the initial Sin City storyline. Old Town is the [red-light district](#) and is off limits to the police, unless they're 'shopping'. This is where the city's population of prostitutes reside; it recently came under the control of the twins Goldie and Wendy. Though perfectly willing to engage in almost any sexual act for the right price, the women of Old Town show no mercy to those who "break the rules" and back up their independence with lethal force.

### **Sacred Oaks**

Home to the rich and powerful of Basin City. This suburb lies outside the city proper, a half an hour drive uphill. A university of some sort is also located there, and the entire area is patrolled by armed employees of its wealthy inhabitants.

**Basin City Central Train Station**, which has a direct connection to [Phoenix](#).

### **The Santa Yolanda Tar Pits**

An abandoned amusement park of sorts outside the city, where several [tar pits](#) are located and dinosaur bones were excavated at some time. After a 'big-budget dinosaur movie' (probably a reference to [Jurassic Park](#)) caused a sensation, the county put up concrete statues of dinosaurs there to draw crowds. However, after an old lady fell through a railing into one of the pits and had a heart attack, the place was shut down indefinitely. They are frequently used as a place to dump things that people don't want found; high-schoolers also tend to sneak in there a lot. This is where Delia tells Phil to drive in *Wrong Turn* and where Dwight takes the corpses of Jackie Boy and his friends in *The Big Fat Kill*. Frank Miller has admitted the main reason the Tar Pits exist are as an excuse to draw the dinosaur statues.

## **SIN CITY ORGANIZATIONS**

Because a large majority of the residents of Basin City are criminals, there are several organisations and cartels central to the stories who are vying for monopoly over the various criminal enterprises in the city. Listed below are crime syndicates, gangs and other low-lives who figure heavily in the Sin City mythos.

### **The Basin City Police Department**

So deep do corruption and criminality run in Basin City that even their police officers qualify as a gang of paid thugs, turning a blind eye to the affairs of those too poor to pay them off. Few among them are considered incorruptible; even the honest officers are unable (or unwilling) to curtail the criminal actions of the dishonest ones. Notable characters in the series who are police include [Detective John Hartigan](#), his partner Bob, [Lieutenants Jack Rafferty](#) and Mort, [Commissioner Liebowitz](#), and [Officers](#) Manson and Bundy from Hell and Back.

### **The Roark family**

A dynasty of corrupt landowners and politicians whose influence over Basin City has stretched as far back as the days of the Old West. Famous Roarks of this generation include a Senator, a Cardinal, an Attorney General, and [Roark Junior, 'That Yellow Bastard'](#).

### **[The Girls of Old Town](#)**

Populating the region of Basin City known as Old Town are a group of women in [the world's oldest profession](#), having made a truce with the cops to allow them to govern and police themselves. As of A Dame To Kill For, they were led by the twins, Goldie and Wendy.

### **[Wallenquist Organization](#)**

A powerful crime syndicate led by Herr Wallenquist, a mysterious crimelord with a broad range of criminal enterprises to his name. Interestingly, though one of the city's two "normal" criminal organizations, the Wallenquist management seems to be the most peaceful and forgiving of the various leaders.

### **The [Magliozzi Crime Family](#)**

The undisputed heads of the local [Cosa Nostra](#), the Magliozzi family seems to be the purest example of "true" Mafia lifestyle. Whilst they appear in only one story, it is hinted that the Mafia influence in Basin City's underworld is a lot larger than just their family.

### **Other groups that have been seen or mentioned in the comics include:-**

#### **[Tong gangsters](#)**

Mentioned but not seen as of Hell and Back. Miho's life was saved by Dwight when he secretly protected her during a fight with several Tong gangsters in a dark alleyway.

#### **White slavers**

Mentioned but not seen as of Hell and Back. Led by a man named Manuel, whose brothers were also involved. Were "taken care of" by Dwight prior to the events of A Dame To Kill For.

#### **Irish mercenaries**

Seen during The Big Fat Kill, most of them are evidently former [IRA](#) terrorists, as evidenced by one of the mercenaries referencing his glee at blowing up a [pub](#) ([British](#) pubs were often targeted by the IRA). All are killed by Dwight and Miho.

## SIN CITY YARNS

These are the individual stories, usually referred to as "yarns", set in Frank Miller's Sin City universe. For more info see [List of Sin City yarns](#).

### Compilations

Name	Contents
<a href="#">The Hard Goodbye</a>	Episodes #1-13 of 13 from <a href="#">Dark Horse Presents</a> issues #51-62 and 5th Anniversary Special
<a href="#">A Dame to Kill For</a>	Issues #1-6 of 6
<a href="#">The Big Fat Kill</a>	Issues #1-5 of 5
<a href="#">That Yellow Bastard</a>	Issues #1-6 of 6
<a href="#">Family Values</a>	The 128-Page Graphic Novel
<a href="#">Booze, Broads, &amp; Bullets</a>	All the various oneshots collected as a single trade paperback
<a href="#">Hell and Back (a Sin City Love Story)</a>	Issues #1-9 of 9

### Chronology

While it was the first story written, *The Hard Goodbye* was not the first story chronologically, with the first section of *That Yellow Bastard* as the first. The Dwight-related stories fall in between these, with the short stories fleshing out the time between the main stories. Here is a rough chronology of the "Yarns":

- The first section of *That Yellow Bastard*, wherein Detective John Hartigan rescues Nancy Callahan from Roark Jr., resulting in Hartigan and Junior winding up in the hospital, occurs at least 12 years before the events of *The Hard Goodbye*. Hartigan is framed as a child molester and charged with raping Nancy Callahan. He is placed into solitary confinement for eight years.
- Ava leaves Dwight and marries Damien Lord. Weeks later, Hartigan finds the 19-year-old Nancy Callahan when he is out on parole. It is on this night that Dwight goes home with Shellie, and sleeps with her (he is seen whining to Shellie when Hartigan enters 'Kadie's'). Marv witnesses the reunion of Nancy and Hartigan, as shown in the beginning of *Just Another Saturday Night*. The remaining events of *That Yellow Bastard* play out within the next few hours or so.
- Three years before *A Dame to Kill For*, Dwight secretly saves Miho from Tong gangsters; the revelation of this years later is a key factor in getting Old Town on his side after Ava nearly kills him.
- Almost four years after the events of *That Yellow Bastard*, the twins, Goldie and Wendy, take over Old Town. A few weeks later, Ava Lord contacts Dwight and asks to meet him. Ava mentions that it has been about four years since they last saw each other and Dwight agrees. Manute interrupts their meeting. Fearing for her safety, Dwight goes to 'Kadie's' and recruits the help of Marv. Shellie lectures Dwight at having not seen nor heard from him in six months.
- Marv and Dwight attack the home of Damien and Ava Lord. Marv fights Manute, and Manute loses his eye in the process. After Damien is killed, Dwight is taken to Old Town by Marv, badly wounded. Dwight begins to be rehabilitated at this point. Gail, Dwight, Miho and Shellie develop a plan to get revenge on Ava Lord. Gail and the others tell Shellie that Dwight is still alive, and brief her on what she should tell the cops. On this same night, Delia (aka *Blue Eyes*) is inducted into the services of Wallenquist, placing her in league with the Colonel. Marv is at the bar when Delia sweeps off with her prey, happily resuming his nocturnal drinking habits.
- One night, possibly the same one as Blue Eyes, Marv meets Goldie at Kadie's. *The Hard Goodbye* begins with Marv waking up and finding Goldie's lifeless body.
- In the beginning of Marv's rampage, he goes to "Kadie's" to try and draw attention to himself. On the same night, Mort and Bob arrive at 'Kadie's' (mere seconds after Marv's

- arrival) and interview Shellie about Dwight's whereabouts following the murder of Damien Lord. She tells them everything Gail briefed her on in *Blue Eyes* and sends them on their way. Manute is also briefly seen interacting with the Colonel, sporting a neck brace.
- A few days into Marv's rampage, Bob (Hartigan's former partner in *That Yellow Bastard*) is shot dead by his partner Mort, who takes his own life (*A Dame to Kill For*).
  - Less than three months later, Ava and Wallenquist unite their criminal empires. Dwight McCarthy (with a new face), Miho, and Gail raid Ava Lord's estate, with Manute being gravely injured by both Miho and Dwight. Dwight kills Ava.
  - *The Babe Wore Red* occurs, and in the story Dwight states that Marv is on death row.
  - *Fat Man and Little Boy* occurs, if we assume the witness they failed to silence is Marv.
  - Eighteen months after the beginning of *The Hard Goodbye*, Wendy visits Marv on death row. A day later, he is executed by electric chair, dying on the second attempt.
  - *Wrong Turn* occurs and Delia kills the wrong target. Delia, the Colonel and Gordo dispose of the bodies. *Wrong Turn* features the first mention of Mariah, who makes her first appearance in *Hell and Back*.
  - *Wrong Track* occurs shortly after *Wrong Turn*, as Delia tries to kill the real target (on his way back from a delivery).
  - Following this, *Hell and Back* occurs. Wallace saves Esther's life, but she is captured by the Colonel's men. During Wallace's search, he comes in contact with Manute and Delia. Manute, now an enforcer for Wallenquist, helps Delia to manipulate Wallace. Wallace kills Delia and Gordo in this story. Commissioner Liebowitz kills the Colonel. Mariah (leopard skin chick) is inducted into the services of Wallenquist. Wallace and Esther leave Sin City.
  - *The Big Fat Kill* occurs. Miho slaughters Jackie Boy and his friends. Dwight, in an attempt to prevent a mob war, tries to dispose of Jackie Boy's body. The young Old Town girl known as Becky betrays them -- sells them out to the mob (Wallenquist) in an attempt to make money and get out of the prostitution game. Manute, embittered by the death of Ava Lord, captures Gail and encourages a trade: Jackie Boy's head for Gail's life. Dwight and Miho arrange the trade, but the Old Town girls kill Becky and all of the other mob men. Manute is finally killed during a shootout. Wendy is also notably absent from this story, implying she was either still in hiding or otherwise preoccupied at the time, forcing Gail to take command of the girls.
  - *Family Values* takes place not long after, indicated by Dwight making reference to Miho's previous killing of a cop ("*The Big Fat Kill*"), as well as his acknowledgement of *Fat Man and Little Boy*, who he says he shot in the legs last time he saw them (*The Babe Wore Red*).
  - *Behind Door Number Three...* occurs at some point after Marv's capture by the authorities, most likely after he was visited in prison by Wendy on the night of his execution; this is suggested by the fact she is seen wearing either Marv's [crucifix](#) necklace or one very similar, perhaps as a gift from him or as a way of honouring his sacrifice.
  - It was previously assumed that *Wrong Turn* and *Hell and Back* could not be placed within the continuity. *Wrong Turn* and *Wrong Track* occur immediately after one another, because Delia is still after the same target. *Hell and Back* occurs after *A Dame to Kill For* but before *The Big Fat Kill*, because Manute is sporting a fake eye (gold in the film) and is still very much alive.
  - The short stories *Rats*, *The Customer is Always Right*, *Daddy's Little Girl*, and *Silent Night* are the hardest to place in the chronology, as some of them do not contain any of the series' regular characters, are not connected to the other stories, or do not give an idea of when the stories occur. We can assume that *Silent Night* is before *The Hard Goodbye* during the winter, as Marv is still quite alive and seen lumbering through one of Basin City's rare snowstorms. We can also assume that *The Customer is Always Right* occurs in between "*That Yellow Bastard*" and "*The Hard Goodbye*", as Robert Rodriguez himself stated this on the Sin City: Recut and Extended DVD Edition. There is also some debate as to whether or not the old man's killer in *Rats* is a young Wallenquist. While never

explicitly stated whether they are one and the same, both characters are balding, tall, fat, and wear identical glasses. It is implied that the narrator of *Rats* is a fugitive [Nazi](#) war criminal.

### **Drawing Style**

Sin City is famous for its artwork, which draws heavily from [film noir](#), including its use of shadow and stark backgrounds.



## SIN CITY CHARACTERS

### MARV

Marv is one of the main [protagonists](#) from the [graphic novel](#) series [Sin City](#), created by [Frank Miller](#). He first appears in [The Hard Goodbye](#) and follows with appearances in [A Dame to Kill For](#), [Just Another Saturday Night](#), and [Silent Night](#). He makes a brief [cameo](#) in [Blue Eyes](#) (as featured in [Lost](#), [Lonely](#), and [Lethal](#)).

He works the streets of Basin City, universally nicknamed Sin City, performing odd jobs for various people whom he feels deserve his help.

### Physical appearance

Marv is a 7-foot tall man with a heavily scarred face and a [flattop buzzcut](#). He is always seen dressed in a trench-coat, leather pants and boots. He wears a cross around his neck.

### Personality

In the book [Sin City: The Making of the Movie](#), creator [Frank Miller](#) describes the creation of Marv as a juxtaposition of his two biggest influences: [film noir](#) and [medieval](#) stories. The result was the idea for a character he called "[Conan](#) in a trench coat."

Despite his presumed [Catholic](#) upbringing, Marv is a violent, borderline [psychotic](#) who uses his tremendous strength and fighting skills to bring down those who challenge him or break his personal code of ethics.

He suffers from an unnamed mental condition that causes him to "get confused", which, judging from his own awareness of his illness and the effects it is shown to have, probably involves short-term memory loss and possibly [hallucinations](#). Lucille, his [parole](#) officer, supplies him with medication to control these effects of his condition. Lucille's girlfriend Claire, a psychiatrist, supplies Marv's drugs and once tried to analyze him, but he claims she got "too scared." He doesn't seem to be supplied with anything that curbs his violent impulses, however.

Marv has convinced himself that he doesn't have a particularly high intellect, but he shows a surprising amount of intelligence when needed, noticeably an ability to logically deduce confusing and complex events. However, in most situations he just smashes his way through conflicts, such as kicking down a door and sending police flying, or charging a squad of heavily armed cops whilst only armed with a [hatchet](#).

Marv has a well developed skill and a strong appetite for [torture](#). He never blinks or seems to think twice about inflicting the slowest, most creative and painful death he can possibly implement on his worst enemies. He speaks in a soft, calm manner, almost bordering on the nonchalant, showing no sign of hesitation or fear, even while committing gruesome killings.

While he has no compunction about maiming and killing anyone he feels has wronged him, even he has his limits. He is deeply afraid of winding up as "a maniac [or] a psycho killer" and thus will only kill someone if he "knows for sure he ought to", making it a point not to kill those who have not earned it in his eyes. He adheres unrelentingly to his own personal code of honor, which also dictates the repayment of [debts](#) and chivalry towards women, stating that "it really gets My goat when guys rough up dames." He also has a soft spot for children, suggested when he rescues a little girl from [pimps](#) in [Silent Night](#), as well as for animals, as shown when he knocks out, rather than kills, Kevin's wolf.



(left) A touching look at Marv in *Silent Night*.

### Marv's Character Traits

- Carries a [.45 ACP Colt M1911](#) which he took from the toughest person he tangled with in high school who "was dead at the time, so he didn't mind." He named it 'Gladys' after the toughest nun at his school. He believes that the gun has almost lived up to the name.
- Grew up in the Projects of Sin City.
- Has a terrible short-term memory.
- Smokes cigarettes.
- Loves his mother.
- Once said he "fought in a war," most likely [Vietnam](#). This would explain his scarred face and possibly his mental state.
- Often hangs around Kadie's.
- Refers to his hands as his "mitts".
- Is a good friend of [Dwight McCarthy](#) and is a sort of a guardian angel for [Nancy Callahan](#), on whom he has an unrequited (and mostly unrealized) crush.
- Has a low opinion of "modern cars" and new country music.
- Has immense respect for Lucille, despite not being able to fathom her sexuality. He makes no mention of having any objection to homosexuality in general, he simply can't understand why Lucille is a [lesbian](#).
- Is almost superhumanly strong and durable, having at various points shrugged off multiple gunshot wounds (including one to the head), being hit by a car, taking a blow to the head by a sledgehammer, massive blood loss, and even electrocution. While not explicitly stated, the fact he seems to function well soon after incurring many of these injuries (save for dying by electrocution) implies he heals much faster than normal.
- He is immensely skilled in hand to hand combat. He is shown executing various strikes and disarming movements from [Krav Maga](#), [Tae Kwon Do](#), and [Keichu Do](#). Coupled with his staggering strength and finesse, Marv is victorious in nearly every fight he is involved in, both in the books and film.
- An incessant drinker with an incredibly high alcohol tolerance, even for someone of his size. This explains the scene in the movie where Nancy goes to the fridge and pulls out two beers, hesitates with a smirk, and then pulls out two more beers from the fridge.
- Would often collect the trench coats of the people he kills, especially if he lost or heavily damaged the one he was wearing at the time. Before killing the person, he usually says "That there is one damn fine coat you're wearing."



(left) Marv on the cover of *Sin City*

### Appearances in the Sin City series

Marv is one of the major characters of the Sin City series, and appears or is mentioned in nearly every book. He is the [protagonist](#) of the first Sin City "yarn", [The Hard Goodbye](#), as well as two shorter yarns, *Silent Night* and *Just Another Saturday Night*. He has a supporting role in [A Dame to Kill For](#).

*The Hard Goodbye* begins as Marv has sex (for the first time (? – this is debateable), his nature and appearance preventing him from doing so previously) with a beautiful blond [prostitute](#) named Goldie, only to wake up to find her dead and himself framed for her murder. He escapes from the cops, rather gleefully stating "they know they were in a fight, that's for damn sure", and swears to track down Goldie's murderers and give them "the hard goodbye". He kills his way through a chain of small-time thugs



who are related to Goldie's death. The last one, a priest, sends him to an abandoned [farm](#) outside of town where he confronts Goldie's killer, a silent [cannibal](#) named [Kevin](#). Kevin is the ward (and possibly the lover) of the most powerful man in town, Cardinal Roark. But before he can come after the Cardinal, he is captured by Goldie's twin sister Wendy. He convinces her of his innocence and she assists him in his revenge.

Marv proceeds to torture and kill Kevin, then stages a one-man attack on the Cardinal's fortress. He confronts the Cardinal, and it is revealed that Goldie was killed because she found out that the Cardinal and Kevin were kidnapping and eating prostitutes. Marv kills Roarke in an unspecified but extraordinarily violent way before being gunned down by his guards.

Marv survives the shootings, and is blackmailed to confess not only to the murder of Roarke and Kevin but also to that of Lucille, Goldie and the other girls Kevin killed after the authorities threaten his mother. He is sentenced to death. Before his execution, Wendy visits him one last time. Marv is executed by two jolts from an [electric chair](#). After surviving the first jolt, he defiantly says to his executioners: "Is that the best you can do, you pansies?" The switch is thrown again and Marv is soon pronounced dead.



*(left) Marv and Dwight from A Dame to Kill For.*

In *A Dame To Kill For* (which is set just before *The Hard Goodbye*) he becomes a sidekick of sorts to his good friend Dwight McCarthy, agreeing to help him rescue his former lover [Ava Lord](#). When it is revealed to be a set up, he rushes a mortally wounded Dwight to Old Town, where he is taken in by his former 'associate' [Gail](#). Shortly afterwards Marv becomes involved with Goldie.

In *Silent Night*, Marv rescues a young girl from sexual slavery. The story is told with almost no dialogue.

In *Just another Saturday Night*, Marv wakes up on the side of a highway, surrounded by dead men, and tries to piece together how he got there.

### **Movie Appearance**

He is played by [Mickey Rourke](#) in the [film adaptation](#); Rourke took to the role despite the heavy amount of make-up work required and the minimal use of sets and even other actors. Because of the speed at which the film was shot (and the fact that most of the cast who appeared in multiple stories hadn't yet been cast), several of the people Rourke is seen interacting with weren't necessarily there during the day it was shot. During the scenes at Kadie's, he never met or interacted with [Brittany Murphy](#), [Clive Owen](#) or [Jessica Alba](#), all of whom were yet to be cast or scheduled for filming (Those scenes were all shot on different days several months after.). Similarly, [Rutger Hauer](#) and [Elijah Wood](#) never met Rourke either. Hauer was one of the last people to be cast and his scene was shot months after *The Hard Goodbye* had finished principal photography. Wood and Rourke were shot fighting each other's respective stunt doubles.

Also, on the *Sin City* DVD, Frank Miller commented that "After [the interview] with Rourke, I was only able to get down one note: 'He is Marv!'"

## DWIGHT McCARTHY

Dwight McCarthy is a main [protagonist](#) in [Frank Miller's Sin City universe](#). He appears in [A Dame to Kill For](#), [The Big Fat Kill](#), [Family Values](#), [The Babe Wore Red](#) and [That Yellow Bastard](#). In [Robert Rodriguez's 2005 film adaptation](#), he was portrayed by [Clive Owen](#).

### Appearance

In Dwight's first appearance in A Dame To Kill For, he is bald and nearing middle age. During the events of A Dame to Kill For, the Old Town girls perform [surgical reconstruction](#) on his face at [Gail's](#) behest. They change his facial appearance dramatically, and he allows his hair to grow again as well. By his next appearances in The Big Fat Kill and Family Values, he sports a more natural look.

In terms of clothing, in the first half of A Dame to Kill For he wears just a shirt and pants. Afterwards, he takes to wearing a black shirt and a trenchcoat. He wears [Converse sneakers](#) both before and after his transformation; they are red in the movie adaptation.



*(far left) Dwight as he first appears in A Dame To Kill For.*



*(left) Dwight sporting a new face courtesy of the Old Town girls later on in A Dame To Kill For.*

### Personality

Dwight is first introduced as a man who lives in total abstinence in order to keep out of trouble. Having a history of bad tempers, wild drinking and wild love affairs (as well as a mysterious, but seemingly significant, incident involving his father, briefly mentioned in A Dame to Kill For) he lives completely denying himself even a taste of what he refers to as "the fire". During this time he appears to be a tortured soul who is afraid even to rev the engine of his [Mustang](#) or grow his hair, all the while trying to not 'let the monster out.'

After being duped and betrayed by Ava Lord in A Dame to Kill For, he develops a new, [nihilistic](#) outlook on life. After killing Damien Lord, he constantly refers to himself as a dead man, hinting that he no longer lives the life he had prior to Ava's reappearance. The new Dwight, possibly the 'monster' he had tried to restrain, is far more confident in his self worth and more at ease with allowing himself to indulge in pleasures and whims. There are times when this new Dwight is shown as being insane or at least not all there, most likely a result of Ava's influence and betrayal, it is most notable during the conversation between himself and the recently deceased Jackie Boy. Dwight also appears completely aware of his problems.

At all times Dwight is a model of chivalry, treating all women (including and, in fact, especially [the prostitutes of Old Town](#)) with the utmost respect and offering them his protection. His passion for romance runs deep and a woman in need of help is the trigger for his involvement in all the stories he stars in. Miller, on the special 2-Disc [Sin City](#) DVD has stated he is the story's "everyman": Rather than a juggernaut like Marv or a righteous force like John Hartigan, Dwight is simply someone who tries to do the right thing and find his place in the world. He also, in explaining the character to actor [Clive Owen](#), described Dwight as a modern iteration of [Philip Marlowe](#).

### Dwight's Character Traits

- Skilled with twin [Colt 1911s](#) and carries a pair frequently; he is jokingly referred to as [The Shadow](#) in Family Values because of this.
- Fondness for classic cars and long flowing coats, similar to [Marv](#). He actually got a 1953 eldorado from family values. in the movie he drives a 1959 cadillac, however it is unclear which model. Currently drives a classic 1953 [Cadillac Eldorado](#), which he acquired from Vito in Family Values.
- Is associated with the Old Town girls.
- Enjoys watching and playing [basketball](#).
- Exercises frequently, and has a very muscular physique
- Often hangs out at Kadie's Club.
- Has [supernatural](#) strength, speed, and stamina; he is able to survive several gunshots and jump out of multi-story windows and land unharmed.
- Is quick with his feet, allowing him to deliver crushing kicks to his enemies.
- The only protagonist in the film to live.
- It is often suggested that he used to live, or was even born, in Old Town.
- Wears a pair of red Converse Chuck Taylor shoes.
- Easily taken in by beautiful women.
- A skilled photographer.
- Stands somewhere between 6'1 and 6'3, in comparison to Gail, who is said more than once to be 6 feet tall.
- Similar to Marv, has referred to a modern car as an "electric shaver."
- Dwight is left handed.
- Dwight also habitually refers to Miho in his internal monologues as "Deadly Little Miho".

### Character history

Three years before A Dame to Kill For, Dwight rescues [Miho](#) from two [Tong](#) gangsters. In the time span of That Yellow Bastard, [Ava Lord](#) leaves Dwight and marries another man. In That Yellow Bastard, it is on the night [John Hartigan](#) enters Kadie's that a drunk Dwight, after whining about Ava leaving him a month ago, goes home with Shellie and sleeps with her.

### A Dame to Kill For

Ava Lord contacts Dwight and asks to meet at a seedy bar. Though it has been about four years since they last saw each other, Dwight is still embittered by her leaving him. [Manute](#) interrupts their meeting just as Ava mentions she might die soon. The next night, Dwight goes to [Damien Lord's](#) estate to check on her; however, Manute attacks and beats Dwight brutally. By the time Dwight makes it back to his apartment, Ava is there, where they sleep together after a nasty argument. Just as Manute shows up, Ava tells him she's being [tortured](#) by Manute and Damien. Dwight tries to fight him off, but gets thrown out of his apartment's window. On the street, Dwight sees Ava's frightened face as Manute's car drives past and Dwight finally snaps. Fearing for her safety, he goes to Kadie's and recruits help from [Marv](#), the neighborhood bruiser. Shellie lectures Dwight at having not seen nor heard from him in six months. Upon arriving at Damien's estate, Marv causes a commotion and distracts the security while Dwight looks for Damien. Marv fights Manute and takes out his right eye.

After Dwight has killed Damien, he finds out Ava tricked him into doing so; she shoots him in the face and he falls out yet another window. Marv hears the gunshots, picks up Dwight's body and leaves the estate. In their getaway car, Dwight, barely alive, tells Marv to take him to Old Town. When an old flame, Gail, hears Dwight's voice and sees what has happened to his face, she begins to rehabilitate Dwight. After he has healed, Gail, Dwight, Miho and Shellie develop a plan to get revenge on Ava Lord. Gail and the others tell Shellie that Dwight is still alive, and brief her on what she should tell the cops. Ava, having inherited her late husband's fortune, joins forces with mob boss [Wallenquist](#). Dwight, Miho, and Gail get into Ava Lord's estate. They encounter Manute, who, despite being shot six times by Dwight and [crucified](#) by Miho, manages to stay alive. Dwight, after listening to Ava's last, desperate lie, finally kills her.



*(left) Dwight in The Big Fat Kill. His face is now completely redone.*

### **The Big Fat Kill**

Dwight, sporting an improved face, is at Shellie's place when [Jack Rafferty](#) (otherwise known as Jackie-Boy) and his friends arrive, completely drunk, to harass Shellie and have some fun. Dwight 'talks' with Jackie-Boy in the bathroom – he sneaks up behind him, threatens him with a razor, and then plunges Jackie-Boy's head into the toilet that Jackie-Boy has just urinated in, forcing him to ingest some of the rather unpleasant mix that is now there - and scares him off. They leave Shellie's apartment, but Dwight follows them for fear that they might hurt another woman that night. Dwight follows them straight to Old Town where Miho slaughters Jackie-Boy and his friends for threatening one of the Old Town girls.

Dwight then discovers that Jack was a police officer. Dwight, in an attempt to prevent a war between the Old Town girls and the police, tries to dispose of Jackie-Boy's body in the [tar pits](#). However, some [Irish mercenaries](#) that Wallenquist has sent shoot him. Dwight survives only because Jackie Boy's badge blocked a bullet. He kills the assassins, but is attacked by more of them. He lands in the tar pits while the others cut off Jackie Boy's head. Dwight sinks into the tar and prays to God not to let him die. Miraculously, he sees Miho swimming towards him. He pleads with her silently to save herself. However, Miho pulls him with her foot attached to a chain at the back of a car and she drags him just in time from the pits. Dallas, who was driving the car, announces that Gail has been kidnapped. Though the other mercenaries have left with Jackie-Boy's head, Miho has left one member of the gang alive, and Dwight tortures him for information.

The Old Town girl that Jackie-Boy had his eyes on, Becky, sells them out to Wallenquist in an attempt to make money and get out of the prostitution game - this is how the Irish assassins knew where to ambush Dwight. We learn that Manute has captured Gail, when suddenly Miho fires a [crossbow](#) bolt with a deal attached: Jackie-Boy's head for Gail's life. The trade takes place in a narrow alley, and Dwight takes advantage of this to ambush Manute and his entourage. The Old Town girls, firing from the rooftops, leave no enemy alive.

### **Family Values**

Dwight is on a mission from Gail to dig up information about a recent mob hit at a small diner. He goes into a bar near where the hit happened and tries to charm one of the local drinkers there named Peggy. Dwight also spots Fat Man and Little Boy, which makes his job easier later on. As Dwight keeps charming Peggy, she realizes he's not interested in any company that night and only looking for information behind the recent hit. It's revealed that Bruno, the target, was killed by Vito, one of Don Magliozzi's nephews and also one of his hitmen. This was done in retaliation on Don Magliozzi's part as Bruno had killed his beloved niece years ago. Going against his family's treaty with Mob Boss Wallenquist, Magliozzi orders Vito to kill Bruno, who is on Wallenquist's payroll, immediately. Afterwards, everyone's nervous about what Wallenquist will do and if there will be a mob war. With that information, Dwight leaves the bar and is confronted by Vito and some other hitmen who came when Fat Man and Little Boy alerted them someone was digging around for information.

Dwight is kidnapped by them and driven toward the Projects, but Dwight is more interested in their car, which he claims he will take possession of once they're all dead; none of them believe him. Unknown to the hitmen is that Miho has been following Dwight for protection. On the way, Vito tells his side of the story as to how he killed every living thing he saw, including a stray dog. Dwight is satisfied with this and orders Miho to make her appearance. She kills Spinelli, one of the goons, and they park in a hilltop rest area, overlooking the Projects. There, Miho toys with one of the hitmen as Dwight tells Vito to kill the other hitman, Vito's own brother Lucca.

After Miho and Dwight are through, they head straight to Sacred Oaks to confront Don Magliozzi, driven by Vito. Miho cuts through the guards and Dwight makes his appearance. He tells the Don he is going to die along with Vito for the accidental death of Carmen, one of the Old Town girls. Dwight tells them Vito shouldn't have shot at the stray dog, since the angles were in a straight line to where Carmen was calling for a ride when Vito shot her. Carmen's lesbian lover, Daisy, arrives as Dwight walks away from the Don and his associates. Daisy guns them down as Dwight remarks there's going to be a mob war because of this, but that neither he nor the girls of Old Town will have cause to worry about it. Finally, he takes possession of Vito's car and drives off into the night.

## AVA LORD



(left) Ava Lord is a fictional character in [Frank Miller's Sin City universe](#), the title character in the graphic novel [A Dame To Kill For](#).

An ex-lover of [Dwight McCarthy](#), she manipulates men with her good looks and an innocent facade. An expert liar, she is considered a goddess by [Manute](#), her towering manservant, and a manipulative

bitch by Dwight. She represents the classic [femme fatale](#), acting as a foil to Dwight's typically hard-boiled but cool-headed [anti-hero](#).

## Background

One night, Dwight McCarthy receives a call from Ava, asking him to meet her at a seedy bar called Kadie's Club Pecos. She had once broken his heart nearly four years prior, (a month or so before [John Hartigan's](#) release from prison in [That Yellow Bastard](#),) but he agrees to meet her. [Marv](#) is also there and greets Dwight. Ava arrives late and tries to persuade Dwight to take her back, claiming that her life is "a living [Hell](#)." Dwight refuses as Manute arrives, taking Ava away. Dwight goes home, but cannot sleep, so he decides to check up on Ava and her new husband, Damien Lord.

He hops a fence and, using his photography equipment, scopes out the estate. He is discovered and claims that he is a [peeping tom](#). Manute seemingly doesn't recognize him, but beats him brutally anyway. Dwight calls Agamemnon for a ride home, and they stop to get pizza. As he arrives home, he finds his [Ford Mustang](#) returned and his door unlocked. In his bedroom is a nude Ava. They eventually reconcile and make love. Manute arrives and violently beats a naked Dwight. Dwight is knocked out of his upper story apartment window, where he blacks out momentarily. He awakens to find Manute driving off with Ava.

Dwight arrives at Kadie's, where Marv is in the middle of a squabble with some out-of-town punks. One of them pulls a gun on Marv, who knocks him flat. Dwight convinces Marv to help him storm Damien's estate. They drink together and watch [Nancy Callahan](#) dance. As they approach the mansion, Dwight insists Marv leave the punk's gun, which Marv has procured, in the car. Marv tackles the guards as a distraction and eventually takes on Manute. Marv rips Manute's right eye out and beats him savagely. With Manute occupied, Dwight makes his way to Damien. When he finds him, he beats him to death. Ava appears, and explains how Dwight was all a part of her plan to get Damien murdered so she could inherit his estate. She shoots Dwight six times, including once in the head. Dwight once again falls out of a window and is picked up by Marv.

Two detectives following up on Damien Lord's death, Mort and Bob, talk to Ava. She claims that Dwight was a [stalker](#) who killed Damien out of jealousy. They believe her story, and Mort starts sleeping with her. They interrogate Agamemnon, who defends Dwight as an upright man who went clean after a wild youth of [alcoholism](#). When they speak with Dwight's [landlady](#), she says



she let Ava in the night of Damien's murder, and heard a loud fight. Bob doubts Ava considerably now, while Mort, still sleeping with Ava, becomes more on-edge towards his partner. This culminates with Mort killing Bob, then committing [suicide](#).

Meanwhile, Dwight is recovering from his near-fatal wounds and calls Ava to inform her he's coming for her soon. Ava, with her late husband's financial assets, is joining her corporation with the mob boss Wallenquist. Wallenquist, unaffected by Ava's flirting, warns her not to flirt with him again and tells her to tie up her loose end with Dwight and has someone arriving from Phoenix soon to meet her about that.

Dwight, who now has a new face, poses as Wallenquist's man from Phoenix, accompanied by Gail and [Miho](#). Once inside Ava's estate, Manute sees past the new face and captures Dwight. Gail and Miho strike from Dwight's car, and Dwight shoots Manute with a hidden .25 he had up his left sleeve. Six bullets fail to kill him, and Manute aims at Dwight as Ava grabs one of Manute's guns, shooting Manute in his shoulder. Manute falls through a window and upon landing, Miho stabs him in the arms, pinning him to the ground. Ava then tries telling Dwight that Manute had her under mind control to manipulate her and Damien and that it would be a cruel irony if he killed her now. Dwight finally sees through all the lies and kills Ava.

### Film portrayal

Sin City 2 is the [sequel](#) to the [2005 movie Sin City](#), which was based on Miller's graphic novels. It is planned for a 2008 release, with filming beginning in June 2007. It was revealed by [director Robert Rodríguez](#) that the story for film to be based around would be A Dame to Kill For as well as new stories to be written by Miller.

On January 19, 2007, it's rumored that British actress [Rachel Weisz](#) is in talks to play Lord. [\[1\]](#)



### JOHN HARTIGAN

Detective John Hartigan (*left*) is a major protagonist in the [Sin City](#) series of [graphic novels](#), written by [Frank Miller](#). He is the central character in [That Yellow Bastard](#), and has a small cameo in [Just Another Saturday Night](#). Miller has announced he will be the main character of another story, set before [That Yellow Bastard](#).

Hartigan may be described as the most noble and heroic protagonist in the whole of the Sin City yarns. He differs from the other protagonists in that he represents the law, and is possibly the only character who strives to enforce it.

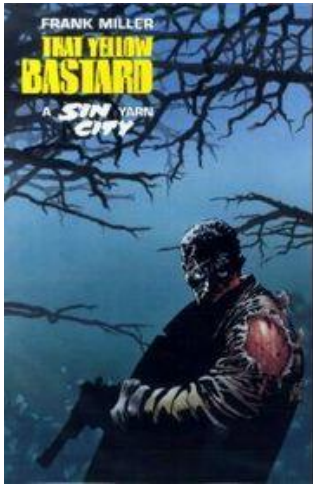
### Appearance

At the start of [That Yellow Bastard](#), Hartigan is "pushing 60". He has a distinguishing cross-shaped scar on his forehead, the cause of which is unknown. He is a large, muscular, imposing man, more than capable of holding his own in a fight. He also suffers from [angina](#), which sometimes slows him down even as he uses every shred of [willpower](#) to ignore it.

### Personality

A veteran police detective in the bloody, corrupt streets of Basin City, Hartigan is gruff, [stoic](#), and cynical. He is also completely selfless; he cares little about his own well-being as long as he can protect his fellow citizens. He risks his own safety and reputation to achieve that end throughout the graphic novel; in the process, his life is destroyed.





(left) Det. John Hartigan on the cover of *Sin City: That Yellow Bastard* 2nd Edition.

### In That Yellow Bastard

Hartigan's last case before he was scheduled to [retire](#) was investigating a [serial killer](#) who preyed on prepubescent girls. He eventually discovered that the killer was [Roark Junior](#), the scion of [Basin City's most powerful family](#). He pursued the case relentlessly, even while his colleagues took bribes to look the other way and the killer's father, a senator, repeatedly tried to have him killed.

On his last night on the job, Hartigan was called to rescue Junior's newest intended victim, 11-year-old [Nancy Callahan](#), who was being held at the Projects. His partner, Bob, begged him to let the case go, but he refused, punching his old friend out and going it alone. He burst into the warehouse where Nancy was being held, dispatched Junior's goons and saved the girl by shooting off Junior's left ear, right

hand, and [genitals](#). However, Bob, who was on the Roark family's payroll, shot him in the back several times and in the chest shortly thereafter.

That night, Senator Roark visited him in the hospital, told him he would be framed for [raping](#) Nancy, and threatened to kill anyone who learned the truth. He even paid to cure Hartigan's angina to make sure he had a long, miserable life. Hartigan never exactly confessed, but he didn't say a word about Junior's guilt and allowed himself to go to prison as a child rapist. Over the next eight years, everyone he loved abandoned him — except for Nancy, who wrote him a letter every week and thought of him as her hero. Nancy became his only reason to live; he accepted his [fate](#) so long as Nancy, his only friend, was safe.

Eventually, the letters stopped coming, and Hartigan thought that Nancy had merely outgrown her childhood hero. One day, however, he received a letter containing a human finger, and was visited by a stranger with bright yellow skin who smelled like rotting garbage. Fearing for Nancy's life, he finally confessed to the murders so he could be released. Senator Roark, satisfied that Hartigan was beaten, consented to his being put on [parole](#).

Hartigan sought Nancy out at her last known address, which turned out to be Kadie's Saloon, a strip club where she worked as an exotic dancer. Nancy recognized him immediately, jumped into his arms, and kissed him. The little girl he saved was now a beautiful, full-grown woman — and completely unharmed, leading Hartigan to realize that he had been tricked into revealing her whereabouts. He fled with Nancy, pursued by the stranger who had visited him in his cell. They hid in a cheap motel and Nancy, who still loved him, tried to seduce him. Hartigan was tempted, but resisted at the last minute, ashamed of lusting after a girl he still thought of as his surrogate daughter. Just then, they were surprised and taken hostage by the stranger, who turned out to be none other than Junior himself, who had been resurrected through unnatural means, but left a hideous freak. Junior kidnapped Nancy and left Hartigan at the end of a [noose](#) to die, knowing that Nancy's death was all his fault.

Through sheer will, however, he escaped and pursued Junior back to the Roark family's farm, where he rescued Nancy and finally vented his rage out on Junior, re-[castrating](#) him with his bare hands and beating his head into a bloody pulp. He then promised Nancy that he would tell the world what had happened to them, and shared one last, decidedly unplatonic kiss with her. Once she was gone, however, Hartigan realized that the Roark family could never truly be defeated, and that Nancy would never be safe as long as they were hunting for him. In an act of pure love and sacrifice, he turned his gun on himself and committed [suicide](#).

## Film Appearance

Hartigan is portrayed by [Bruce Willis](#) in the 2005 [film adaptation](#). According to many interviews, Willis, upon seeing one or two minutes of the Customer is Always Right short that [Robert Rodriguez](#) had brought with him as a [proof of concept](#) tool to get actors and other talent on board, he paused the DVD, turned to Rodriguez and said that whatever he saw from that point onwards, he wanted to be part of the project. [Michael Douglas](#) was considered for the role before Willis came on board.

## NANCY CALLAHAN

Nancy Callahan is a main protagonist from [Frank Miller's Sin City](#). She is an [exotic dancer](#) who works at Kadie's and is featured in [The Hard Goodbye](#), [A Dame to Kill For](#), Just Another Saturday Night, and Blue Eyes. She is also mentioned in [The Big Fat Kill](#). She is given a more prominent role in That Yellow Bastard, which details more on her past.

When Nancy was 11, she was abducted and almost [raped](#) by [Roark Junior](#), a [serial killer](#) and [child rapist](#) who is also the scion of [Basin City's most powerful family](#). She was saved by Det. [John Hartigan](#), who shot and castrated Junior, before being betrayed by his partner, Bob. Junior's father threatened to kill everyone Hartigan held dear, including Callahan, if he told anyone what had really happened. Nancy wanted to testify on behalf of Hartigan against Roark Jr., but Roark Sr. and the police dismissed her claims as [post-shock](#) and had her parents move away to keep her quiet. Fearing for her safety, Hartigan allowed himself to be wrongly convicted of Junior's crimes. That same night, she visited him in the hospital. Hartigan insisted that Callahan forget about him completely for her own good, but she refused and vowed to write to him in prison every week "for forever," signing her letters "Cordelia" (in reference to [P. D. James'](#) female [private detective Cordelia Grey](#).)

Callahan kept true to her word, and wrote to him weekly. When Hartigan received a visit from a mysterious, yellow-skinned stranger known only as the Yellow Bastard, as well as an envelope containing a human finger, he feared that the Roarks had harmed her and confessed to the murders so he could be released. He tracked her down to a strip club called Kadie's, where he found out, to his shock, that she had become an exotic dancer. Upon recognizing Hartigan, Nancy immediately jumped into his arms and kissed him. Fearing that he had been followed, Hartigan left Kadie's with Nancy. As they fled, however, they got into a car chase with the yellow-skinned stranger, whom Hartigan wounded before they escaped.

Afterwards, Hartigan and Nancy went to a roadside motel, where she confessed that she was in love with him and tried to seduce him. Hartigan refused, however, as he still thought of her as his surrogate daughter. Shortly after, Nancy was kidnapped by the Yellow Bastard, who was revealed to be Roark Junior, who had been resurrected but horribly deformed by means outside of conventional science. Junior tied Hartigan to a noose and left him to die as he took Nancy to his family's private farm to brutalize and kill her; as they left, Hartigan pleaded with her not to scream, no matter what Junior did to her. Junior took her to the farm, tied her up, and viciously beat her with a bullwhip. When she refused to scream, Junior flew into a frustrated rage at her silence. She figured out that he was [impotent](#) unless his victims were screaming in pain, and mocked him for it.

Just then, Hartigan, who, through sheer force of will had survived and escaped, burst in and saved Nancy. He castrated Junior again (this time with his bare hands) and beat him until his head was a wet, yellow mess. He then promised Nancy that he would tell the world what had happened to them, and shared one last, decidedly unplatonic kiss with her. Once she was gone, however, Hartigan realized that the Roark family could never truly be defeated, and that Nancy would never be safe as long as they were hunting for him. In an act of pure love and sacrifice, he turned his gun on himself and committed [suicide](#).

Besides Hartigan, Nancy has another [guardian angel](#) in [Marv](#), one of the drinkers who frequent Kadie's: she became quite friendly with the unstable, musclebound loner after he roughed up a frat boy who made her cry.

Her dancing attire is fashioned after a cowboy's wardrobe, with a [lasso](#) she uses in her routine. When not working as a stripper, she spends her time studying, reading, and writing term papers; Hartigan commented on this when he came to her apartment and mentioned how intelligent she seemed in high school from reading her letters.

## **ROARK FAMILY**

The Roark Family is a fictional [dynasty](#) from [Frank Miller's graphic novel](#) series [Sin City](#). The family is made up of corrupt officials and landowners of [Irish](#) descent, who reside in Basin City and hold important political and social power. They are main antagonists in the series, and are frequent catalysts to various plots and storylines. Several of their friends and associates also serve as villains within the stories.

### **History**

The family first arrived in Basin City during [Gold Rush](#), when a Roark ancestor brought with him a large number of foreign [prostitutes](#). The prostitutes were quite popular, turning a small mining camp into a thriving, busy city. The Roark family would eventually gain political power as a result, controlling the land via their methods of corruption. The prostitutes themselves eventually split from the family and formed their own district reserved specifically for prostitution; this section would later be known as Old Town.

In the time period of the comics, the Roark family is currently thriving with family members in the [United States Senate](#), an [Attorney General](#) and a [Catholic Cardinal](#). All of them are very corrupt, powerful and influential people who hold a strong grip on the city.

## **FAMILY MEMBERS**

### **Cardinal Roark**

Patrick Henry Roark, (A Man of the Cloth) otherwise known as Cardinal Roark, appears in [The Hard Goodbye](#) as the brother of Senator Roark and the uncle of Roark Junior. According to [Marv](#), he was once a doctor and priest serving in the medical corps during either [World War II](#) or the [Korean War](#). He earned significant praise as a result and later became a Cardinal, earning important political influence and extending the corruption within the state. It is also implied that his influence is what allowed his brother to become a United States Senator.

While serving the [clergy](#), Cardinal Roark met [Kevin](#), a cannibalistic [serial killer](#) who consumed the bodies of Old Town's prostitutes, believing he was inheriting their souls. Convinced that Kevin has been spoken to by [God](#), Cardinal Roark joins Kevin in his practices and shelters him at the Roark family farm, located at North Cross and Lennox.

Prostitute Goldie learns of their bizarre rituals and prepares to inform the other prostitutes; she spends a night with Marv to gain protection, but Kevin nevertheless murders her and frames Marv for the crime. Marv then begins murdering others to gain knowledge of Goldie's killer, eventually killing Kevin and then visiting Cardinal Roark. Cardinal Roark explains the story to Marv, who then proceeds to violently kill him.

In the [2005 film adaptation](#), Cardinal Roark was portrayed by [Rutger Hauer](#). Hauer was one of the last actors to be cast, completing his role several months after [Mickey Rourke](#), the performer of Marv, had finished shooting. The only time they appear on-screen in the same shot is during their final confrontation, which was later edited in post-production utilizing both of their performances.

## Kevin



While not an actual member of the Roark family, Kevin nevertheless plays an important role in [The Hard Goodbye](#) as the apprentice of Cardinal Roark. An intentionally mute serial killer, Kevin begins eating the bodies of prostitutes to inherit their souls. After confessing these crimes to the Cardinal, he begins to join Kevin in his behavior and believes that he has been spoken to by God. Alas, prostitute Goldie soon learns of their rituals and seeks safety with Marv, but Kevin is nevertheless able to kill her.

When Marv goes on a violent quest for her killer, Kevin is one of his many casualties, being tortured, fed to a wolf, and finally, beheaded.

Kevin also makes a cameo appearance during the climax of [That Yellow Bastard](#), taking place four years before the events of *The Hard Goodbye*. As Hartigan murders Junior's guards, Kevin is seen reading a [Bible](#) on the side porch. Kevin is never referenced by any of the other members of the Roark family and perhaps has an uneasy relationship with Roark Junior, among others. Kevin was portrayed by [Elijah Wood](#) in the film adaptation, who never met [Mickey Rourke](#) on-set during filming.

Kevin is a fictional character in [Frank Miller's Sin City](#) yarns, most prominently featured in "[The Hard Goodbye](#)." In the [film adaptation](#), he was portrayed by [Elijah Wood](#).

In Miller's yarns

He is an intentionally mute [sociopath](#) who resides at "The Farm", a shadowy retreat owned by the powerful [Roark family](#). Though he never spoke a single word in the film nor in the comics, Cardinal Roark mentions that he had a voice of an angel. He kills prostitutes, mounts their heads on a wall like hunting trophies, and eats their remains. The leftovers go to his pet wolf.

He is sheltered by Cardinal Roark, whom he came to supposedly tormented by guilt over his [cannibalism](#). He appears as a small, shadowy figure with occasionally glowing glasses, razor-sharp fingernails that he uses as weapons, [Converse](#) shoes, and a [Charlie Brown](#)-esque [sweater](#) (argyle). Kevin is supernaturally silent and quick, and combined with his frighteningly effective personal [martial art](#) which can be best described as a cross between [kickboxing](#), [Capoeira](#) and [ninjutsu](#), he manages to sneak up on, blind and beat [Marv](#) into unconsciousness without breaking a sweat (quite a feat, as Marv is over 7', 300 pounds, and is nearly impervious to physical pain).

After escaping the Farm after their first confrontation, Marv returns armed with his [Colt 1911](#) 'Gladys', gasoline, handcuffs, razor wire, several lengths of rubber tubing, and his "mitts", and, knowing most of Kevin's tricks at this point, sets up a series of traps around the Farm. He then flushes Kevin out by bombarding the Farm with a [Molotov cocktail](#) bomb. Kevin avoids Marv's razor wire rig, and the two of them fight it out hand-to-hand.

Marv again takes quite a beating, but keeps on fighting and eventually manages to outsmart Kevin by handcuffing him to Marv's wrist, preventing Kevin from jumping away and allowing Marv to knock him out with one strong punch to the jaw. Wendy shows up with a gun, intending to kill Kevin herself; but Marv knocks her out, because he intends to [torture](#) Kevin first, and doesn't want Wendy to have [nightmares](#) from witnessing it.

The audience later sees Kevin, now conscious, propped against a tree, missing his arms and legs; Marv has amputated them with the hacksaw and used the rubber tubing as [tourniquets](#) to keep him alive. He beckons Kevin's pet wolf, who begins to eat his master. Even as his entrails are being devoured by his own pet, Kevin simply smiles calmly and doesn't utter a sound. Finally, unable to bear it any longer, Marv finishes the job by sawing Kevin's head off, but the lunatic's stony silence and unwavering gaze robs him of any satisfaction the kill would have given him.

Kevin also makes a cameo, during the climax of *That Yellow Bastard* (set almost four years before *The Hard Goodbye*), reading a [Bible](#) in a rocking chair while [John Hartigan](#) infiltrates the Roark Farm.



(above) Kevin reading a Bible.

#### **Note:**

Frank Miller has stated in the Recut DVD that Kevin and [Miho](#) are the supernatural beings in *Sin City*. Miller characterizes them as "demons"; Miho is the good "demon" and Kevin is the evil one. This said, it is interesting to note that both characters are depicted as mute (though perhaps intentionally mute).

#### **Senator Roark**

Senator Roark is a very corrupt politician with considerable financial power, holding most of Basin City in his grip. These privileges are inherited by his son, Roark Junior. Senator Roark murdered his wife with a baseball bat for unknown reasons. He also is the brother of Cardinal Roark, and another brother, who serves as an Attorney General (not featured).

Senator Roark hopes for his son to become President of the [United States](#), but Junior presents a serious problem: He is a sadistic pedophile who enjoys raping and murdering pre-pubescent girls. Senator Roark uses his police connections to cover up his crimes, but when Junior kidnaps 11 year-old Nancy Callahan, Detective [John Hartigan](#) tries to stop him, critically injuring Junior in the process.

Senator Roark then visits Hartigan in the hospital, explaining that he actually has no intention of killing him. Instead, he plans to finance Hartigan's medical treatment to keep him alive; his ultimate plan is to frame Hartigan for Junior's crimes while Junior recovers from surgery. Hartigan is sentenced to eight years in prison until he confesses to Junior's crimes, with the Senator personally appearing at his parole hearing. The resulting events lead to Junior's murder, which Senator Roark is unable to avenge when Hartigan commits suicide. In his final narration, Hartigan mentions that Roark's family line is cut, his plans for a legacy now destroyed.

#### **Roark Junior**

Roark Junior, also known as the Yellow Bastard, is the son of Senator Roark and the nephew of Cardinal Roark. A handsome young man, Junior is a [sadistic pedophile](#) with a particular interest in raping pre-pubescent girls. These antics are covered up by his father and the Basin City police, but Detective [John Hartigan](#) is nevertheless determined to put an end to this. After kidnapping eleven year-old [Nancy Callahan](#), Junior is pursued by Hartigan, who ends up killing Junior's guards before shooting and castrating Junior, an act that leaves him in a [comatose](#) state. As Junior undergoes years of surgery to repair his limbs, Hartigan is blamed for Junior's crimes and sentenced to eight years in prison. The surgery leaves Junior facially deformed and his skin



becomes a yellow tint. When Hartigan is freed from prison, Junior follows him to Kadie's Bar, where a nineteen year-old Nancy is working as a stripper. Junior is shot while following the two of them to a local motel, but he nevertheless arrives, kidnaps Nancy and leaves Hartigan to die from hanging.

Junior takes Nancy to the Roark family farm and begins whipping her, hoping to rape her afterwards. However, Hartigan arrives, defeats Junior's guards and then stabs Junior in the chest before violently beating him to death, punching his head in the floor.

### **The Farm**

The Roark family's farm (a.k.a. simply "The Farm") is located on the corner of North Cross and Lennox, in an area of open farmland bordered by heavy woods; it appears in several stories, including *The Hard Goodbye*, *That Yellow Bastard*, *The Babe Wore Red* and *Hell And Back*. As well as many previous generations of the family, it was also home to Kevin since at least four years before the events of *The Hard Goodbye*; he is seen living there during the climax of *That Yellow Bastard*. It is suggested by Hartigan that the deviant behaviour of Junior and Kevin has been going on at the Farm for generations, as every cop in Basin City knows better than to stray too close to it.

The Farm consists of the following buildings and areas:-

- Farmhouse - the main building, containing the living quarters. The basement contains a tiled room where Kevin kept the heads of his female victims mounted on the wall. This part of the farm was partially destroyed when Marv threw a petrol bomb through the window to smoke out Kevin.
- Barn - An old wooden barn with a hayloft and sliding doors. This is where Hartigan and Junior have their final confrontation in *That Yellow Bastard*, and where Wallace finds a nude and partially brainwashed Esther at the conclusion of *Hell and Back*.
- A grain silo.
- A workshed.
- A deserted farmyard. There is no obvious evidence of any traditional agriculture occurring here in what has to have been years, despite the presence of a tractor. There is also a wood pile and chopping block with a hatchet embedded there, which Marv later takes as a weapon (see below).
- The Woods - Heavy woodland that borders the Farm and the roads leading up to it. The trees here are gnarled and twisted and the atmosphere is unsettling. Both Marv (in *The Hard Goodbye*) and Hartigan (in *That Yellow Bastard*) sneak up to the Farm through the Woods, having driven up to a short distance from the road entrance, and Dwight defeats Fat Man and Little Boy here during *The Babe Wore Red*. When Marv first passed through the Woods he found them very disturbing, and his instincts told him at once that bad things had gone on at the Farm; by his second and final time at the Farm, however, he was no longer afraid and proceeded to use the Woods to his physical and tactical advantage during his duel with Kevin. When Hartigan passes through, during heavy snow, he suffers what he thinks is another bout of angina, even though he was supposed to be cured of it.

### **Battles**

The following battles have also occurred at the Farm.

- Hartigan vs. Armed Cops/Guards - *That Yellow Bastard* (Hartigan is armed with a switchblade, a [Robocop](#)-style [Beretta](#), a silenced [Colt](#) and a [revolver](#). He stealthily kills two of them with the switchblade and the other two with the Beretta and the Colt.)
- Hartigan vs. Yellow Bastard/Roark Junior - *That Yellow Bastard* (Hartigan, whilst suffering a heart-attack, staggers into the barn where he is confronted and mocked by Junior. He then collapses and as Junior moves in on him, pulls out a switchblade and stabs him. He then castrates him with his bare hands before pounding his head into the floorboards, finally killing him.)



- Wallace and Jerry vs. Enemy Helicopter - Hell and Back (Wallace is prepared for this by wearing a kevlar vest which shields him and Esther, whom he arrived to rescue. The helicopter is shot out of the sky by Jerry, armed with a TOW missile.)
- Marv vs. Kevin - The Hard Goodbye (Despite Marv's brute strength and durability, Kevin gets the drop on him and disarms/blinds him with his sharp fingernails before knocking him out with a sledgehammer.)
- Marv vs. Armed Cops - The Hard Goodbye (Marv manages to wipe out a whole squad of heavily armed cops whilst armed only with a hatchet.)
- Marv vs. Kevin II - The Hard Goodbye (Marv manages to trap Kevin, handcuff himself to him and knock him out with one punch, before proceeding to methodically dismember Kevin with a hacksaw.)
- Dwight vs. Fat Man and Little Boy - The Babe Wore Red (Dwight and the 'babe' are chased to the farm, where, upon being cornered, Dwight subdues them by hand and feet, before shooting them in the legs.)



### JACK RAFFERTY

Jack Rafferty (*left*) is a main antagonist in [Frank Miller's Sin City](#), although he only appears in [The Big Fat Kill](#). He is mainly referred to by his nickname "Jackie-Boy." In the [2005 film adaptation of the comic books](#), he was portrayed by [Benicio Del Toro](#).

### Background

In the commentaries on the Sin City DVD, Miller has stated that at one time, Jack Rafferty in fact was a decent, noble cop. However, after years on the force, he seemingly ended up being corrupted and worn down from the job. He specifically said how the Jack Rafferty we see in the movie is basically him ultimately at rock bottom. Miller has confirmed there will be a graphic novel coming soon showing the rise and fall of Rafferty.

At the beginning of The Big Fat Kill, Rafferty is paying a visit to his old girlfriend Shellie after clearly having way too much to drink. She wants nothing to do with him, but when he threatens to break down the door to her apartment, she lets him in out of fear, along with his pack of equally drunk friends (his 'troops'). He wants her to call some stripper and waitress friends of hers. After she refuses, Rafferty

strikes Shellie in the face after claiming he had never hit a woman in his life.

He goes to the bathroom where he is confronted by [Dwight McCarthy](#), Shellie's new boyfriend, who had been hiding behind the shower curtain the whole time. Dwight threatens that if he does "ever so much as talk to Shellie again... I'll cut you in ways that [would] make you useless to a woman." Dwight then shoves his head in the toilet (which still contains his [urine](#), hence the vomiting afterwards.)

After this humiliation, Rafferty and his friends run off to Old Town, the [prostitute](#) quarter of Basin City, pursued by Dwight. After evading a police squad car by entering Old Town, where the cops are forbidden entrance while they are on duty, Rafferty tries to pick up a young hooker named Becky, who rebuffs him. He finally loses what patience he has and pulls a gun on her. This cues Miho, Old Town's resident [samurai/assassin](#), to cut off his hand with a [Manji](#)-shaped [shuriken](#). She slices up his gang, then comes for him. While the wounded Rafferty is distracted by Dwight,

Miho throws a metal rod into his gun's barrel, causing it to backfire when he tries to shoot his rival, and the barrel and slide to lodge in his forehead. At the insistence of Dwight and Gail, she then turns him into "a [PEZ dispenser](#)", finishing the job.

Dwight and the Old Town girls then discover that he's actually a so-called 'hero cop', 'Iron Jack' Rafferty. If the cops find out that the Old Town girls killed him, the truce between them will be shattered, leaving them open to a hostile takeover by the mob. Realising this, Dwight offers to get rid of the bodies. Unfortunately, since there isn't enough room in the trunk of the shoddy deathtrap they supply him with, Jack sits in the front with Dwight, 'where anyone who cares to look will see him'. As his frustration rises and the instinctive bottling of his rage and fear that is his weakness begins afresh, Dwight begins to [hallucinate](#) and imagines that Rafferty is talking to him, mocking him at every turn. This interferes with Dwight's driving and he attracts the attention of a motorcycle cop. At the mocking suggestion of Jack, Dwight slams on the brakes, driving the gun barrel further into his head as he slams against the dashboard. The cop, believing Jack is merely drunk, tells Dwight, 'the designated driver', that he's driving with a busted tail-light, and lets him go with a warning.

As Dwight is about to dispose of the bodies at the Santa Yolanda Tar Pits, an abandoned theme park of sorts, Irish mercenaries attack and cut off Jack's head to give to the mob. Miho pulls him out of the tar pits, where the car had landed after a grenade blew it up, and he then finds out that Gail has been captured and held hostage by Manute, one of the mob's enforcers. Dwight and Miho pursue and kill the mercenaries and get the head back. He offers to exchange the head for her. They agree, and the exchange is made. However, Dwight has packed the head with one of the mercenary's grenades and reveals he is holding the remote detonator. The head explodes, eliminating the last piece of [evidence](#), and the Old Town girls appear from above to shower the mobsters with bullets, killing "every last rat bastard one of them."

### **Film appearances**

During the making of the film, Del Toro told makeup artist Greg Nicotero that he felt that he needed to have some minor [prosthetic](#) work so that he could look even more like the character. In response, Nicotero squared off his chin and gave him a longer, thinner nose. The resulting look was not only strikingly similar, but was also subtle enough to not be obtrusive, given the make-up used for [Mickey Rourke](#)'s [Marv](#) and [Nick Stahl](#)'s Yellow Bastard; in guest director Quentin Tarantino's words, "you forget that that's not what (Benicio Del Toro) looks like."

[Quentin Tarantino](#) directed the scene in which Dwight hallucinates that Jackie-Boy's corpse is talking. One notable suggestion Tarantino brought to the character was that his voice be affected by his partially severed neck and vocal chords, ranging from a throaty yet sibilant gurgle to a hoarse, guttural whisper.

## THE GIRLS OF OLD TOWN

The Girls of Old Town are a group of self-governing prostitutes in the fictional universe of [Frank Miller's Sin City](#).

During the days of the Gold Rush, when the town of Basin City had just been settled, the [Roark family](#) "imported" a large number of women from across the globe into the open and uncontrolled area, turning a struggling mining camp into a thriving, bustling city and securing themselves a vast fortune and almost uncontested control over the city. These women ended up forming the district that would become Old Town, the prostitute quarter. In addition, the people charged with governing the city, most of them from the Roark line, remained in power for generations, running it as they saw fit. It is suggested by *The Big Fat Kill* that during this time, Old Town's female residents were subjugated and virtually enslaved under the combined malign influence of politics, pimps and mobsters, making deaths, beatings, drug addiction and rape an ugly reality to most residents.

However, at an unspecified time, the women formed a truce with the police department, allowing the women to defend their own turf, drive out the pimps and mobsters and administer vigilante justice to those that wronged one of their own. The cops get a slice of the profits and 'free fun' outside of work hours. If a cop tries to enter the boundaries of Old Town while on duty, he is sent back with his tail between his legs, usually after being humiliated by the girls, but he is sent back alive. *The Big Fat Kill* illustrates the danger of what would happen if a cop were ever discovered to have been murdered on Old Town turf, and the lengths the mob were willing to go to in order to seize control of the neighborhood.

The girls themselves are portrayed fairly sympathetically in the series, usually as [hookers with hearts of gold](#) in a male-dominated metropolis, whilst not averse to issuing their own brand of justice on those that cross them. Many of the characters appear as caricatures of popular female stereotypes and pop culture icons, such as Old Town girls dressed as [Wonder Woman](#), [Zorro](#), [Southern belles](#) and [cowgirls](#).

### Leadership

**Goldie** and **Wendy**, the twin prostitutes who are currently in charge of Old Town, taking control of the neighborhood just prior to the events of *A Dame To Kill For*. Whilst little is revealed about Goldie initially, and indeed the resemblance between the two is so uncanny that even Marv is fooled upon first meeting Wendy, he surmises that Goldie must have been 'the nice one' after taking several beatings from Wendy, (who had thought him responsible for her sister's murder at the beginning of *The Hard Goodbye*.) However, once Wendy comes to understand Marv's motives and intentions for his quest, and the lengths he will go to see them through, she softens to him a little, even seeming to [empathize](#) with his plight. Following his execution, she is shown on at least one occasion wearing Marv's cross around her neck.

### Enforcers

**Gail**, a prostitute, [dominatrix](#) and one of the authority figures of Old Town, second only to the Twins. Standing 6 feet tall and wearing an outfit made of a combination of leather, fishnet stockings and metal studs, She's often seen wielding an [Uzi](#) submachine gun.(and occasionally bondage masks,) she has a [love-hate relationship](#) with Dwight McCarthy. Indeed, the reason Dwight is still alive at all is 'that one fiery night when she was mine' and the unreturnable love she feels for him. As of the end of *The Big Fat Kill*, the status of their relationship is in question, although the ending of *The Big Fat Kill* in the [movie adaptation](#), and the events of *Family Values*, don't rule out the possibility that the two are lovers once more. Miller has said on the audio commentary track for the movie that Gail's character is comparable, in many ways, to that of [Catwoman](#). She is played by [Rosario Dawson](#).

## MIHO



(left) Miho from "The Big Fat Kill".

Miho is a [mute](#) female assassin of Japanese descent in [Frank Miller's Sin City](#) series. A highly skilled, rollerskate-savvy assassin who trains and protects the women of Old Town. Among her arsenal are twin [katana](#) samurai swords, throwing stars in the shape of the [Manji](#) symbol, and a Mongolian [longbow](#). Popular belief maintains she is not a prostitute.

Miho is the defender of Old Town, and the one woman the girls of Old Town call upon to get rid of troublesome people, like cops, criminals, and abusive johns. Miho doesn't like racial slurs (like being called a "[Jap](#) bitch/whore") and will use her twin [katana](#) to "play" with anyone who calls her such names. Such play usually has her dodging her opponent's blows while hitting him (usually with contemptuous ease) in return.

Miho would appear to be a modern day master of traditional Ninjitsu. She is seen utilizing many weapons, such as katana, [wakizashi](#) and [kusarigama](#). She tends to rely on stealth, evasion, and counter attack more than directly engaging an opponent. This puts to good use her acrobatic/gymnastic ability and knowledge of pressure points. An assassin skilled with swords, [shuriken](#), [longbow](#) and [rollerblades](#), she resides in Old Town, though popular belief maintains she is not a [prostitute](#).

Miho is tiny, standing maybe 4'10" maximum and weighing a mere 80-90 pounds. She has long black hair, a very slim figure, and dark eyes. Normally she dresses in a loose black [kimono](#), into which is tucked all sorts of weapons. A wakizashi (sometimes two) hangs from her belt. Nothing much is known about Miho's past, except that three years before the events of "[A Dame To Kill For](#)" she was saved by [Dwight McCarthy](#) in an attack by [Tong](#) gangsters. As Dwight himself explains to Goldie and Wendy, "three of the Tong who attacked Miho were dead by her hand. But the last two had her dead to rights. Point blank range."[\[ 1 \]](#)

In the "[Family Values](#)" yarn, Dwight also remembers one incident that had to do with Miho killing a cop ("Remember what went down the last time you killed a cop."[\[ 2 \]](#)). This refers to Miho killing Jack Rafferty in "The Big Fat Kill".

Miho uses Japanese swords, of various sizes, and shuriken in the shape of the [Manji](#), as seen in "[The Big Fat Kill](#)" and "[Family Values](#)".

Miho and Dwight have also completed a number of successful missions together and the two are good allies, if not exactly friends. Miho is evidently very comfortable with Dwight, as she sleeps against him on the way to the mafia family house in Family Values. Miho has since repaid Dwight for the saving of her life by saving him from drowning in the Pits of [Basin City](#).

### Notes

- Miho is fond of using rollerskates to get around, the same trick is used by [Carrie Kelly](#) as Catgirl in [Batman: The Dark Knight Strikes Again](#).
- Miho is not shown to speak in any of her appearances. It has not been revealed if she cannot do so or simply chooses to let her work speak for her.
- On the DVD commentary track for the film, [Quentin Tarantino](#) states that after he suggested that Miho's swords were made by [Hattori Hanzō](#), writer/director Frank Miller enthusiastically agreed.
- The prop swords that Miho used in the Sin City movie were the same ones that the Crazy 88 used in [Kill Bill](#). Robert Rodriguez and Quentin Tarantino have both confirmed this in a making-of segment on the 2-Disk DVD Recut Extended Edition of the film.

- Frank Miller has stated in the Recut DVD that [Kevin](#) and Miho are the supernatural beings in Sin City. Miller characterizes them as "demons"; Miho is the good "demon" and Kevin is the evil.

### **Movie adaptation**

In the film adaptation of [Sin City](#), Miho is portrayed by [Devon Aoki](#), which she will reportedly reprise in [Sin City 2](#). Miho's appearance in [Sin City 3: Hell and Back](#) is not as likely as she never appeared in the graphic novel, though there are rumours of new stories being written for the film.

### References

- △ Miller, F. (2005). Frank Miller's Sin City, Volume 2: A Dame to Kill For. Milwaukie, OR: Dark Horse Books. p.155. (Original work published 1993)
- △ Miller, F. (2005). Frank Miller's Sin City, Volume 5: Family Values. Milwaukie, OR: Dark Horse Books. p.12. (Original work published 1997)

### **Other Girls in Old Town**

#### **Sally**

An Old Town girl and Joey's mistress, who tries to kill her to cover-up his infidelity. Luckily Dwight, who was photographing him, smashes through a window and saves her. Molly, an Old Town girl who is seemingly a doctor and expert surgeon. She saved Dwight's life, at Gail's insistence, when he was repeatedly shot by [Ava Lord](#), and later performs surgery on his face to alter his appearance.

#### **Kelley, Sandy and Denise**

A group of Old Town girls who were victims of a group of white slavers led by a man named Manuel. Though their fate was never revealed, Dwight presumably made sure their jailers were dealt with accordingly.

#### **Becky**

A young Old Town [prostitute](#) who is instrumental in getting Jackie Boy killed by Miho. She also works for [Herr Wallenquist](#) as a spy, mainly because she didn't want her mother to discover that she was a prostitute, partly because he offered her a considerable sum of money and a new life. Killed during '[The Big Fat Kill](#)'. In the epilogue of the movie adaptation, it is implied she is killed by the Salesman while leaving the hospital.

#### **Dallas**

Old Town prostitute and Miho's driver. Gunned down by mercenaries. In the movie she is sometimes seen wearing a [Zorro](#) costume.

#### **Tammy**

An Old Town 'nurse' who Liebowitz uses to taunt and torture Hartigan.

#### **Carmen**

Old Town prostitute with a traumatizing past; lesbian lover to Daisy. Unintentionally gunned down in the Magliozzi hit on Bruno.

#### **Daisy**

Carmen's lesbian lover. Avenges her death by killing the remaining Magliozzi family members.



## SIN CITY ORGANIZATIONS

**The Wallenquist Organization** is a [criminal organization](#) in the [fictional universe](#) of [Frank Miller's Sin City](#). It is led by Herr Wallenquist, a [German-American](#) mobster shrouded in mystery. The organization has a broad base of criminal enterprise to its name, including [drug smuggling](#), [assassination](#), [organ harvesting](#) and [human trafficking](#) for the purpose of illegal adoption and slavery, as well as having many city officials on their payroll at one time or the other.

### Leadership

**Herr Wallenquist a.k.a "The Kraut"**, is the mysterious and powerful leader of the organization. His goal is merely to achieve power and profit, regardless of what underhanded methods can lead him to that goal. His stature belies his power, as he is portayed as being an enormous and imposing man who is of greater size and physical bulk than even Marv. Unlike the other antagonists, however, he is somewhat an honorable person, as he sees revenge as an unnecessary extravagance and will often take losses with a fair amount of dignity when hostile action will serve no practical purpose. He also proves to be one of the few men able to resist Ava Lord's wiles, and is rarely directly involved with the perpetration of his organization's crimes. He is comparable visually and as a character to [The Kingpin](#) from the numerous [Marvel Comics](#) titles.

### Enforcers

**The Colonel** is an enforcer and captain for Wallenquist. Trains and coordinates assassins in the organisation's employ, as well as being one himself at some point. He runs the organisation's organ harvesting and human trafficking ring as well as other ventures. His operations are eventually shut down by the Basin City Police in a sting operation at the conclusion of the Hell and Back arc; he then is captured and shot by Commissioner Liebowitz for threatening his family. In the comics continuity, it is believed that he was "The Salesman" from the Sin City short story *The Customer is Always Right*.

**Manute**, a huge black man, typically dressed as a valet, who is very gentlemanly and polite in all situations, even while committing [homicide](#), who served Ava Lord and was later recruited by the Colonel and Wallenquist following her death at the hands of Dwight McCarthy. He is also nigh indestructible, having been crucified (by Miho), shot repeatedly (by Dwight), beat up numerous times (by Marv and Wallace), and relieved of an eye (again, by Marv). Manute was then put in charge of securing the corpse of Jackie-Boy to instigate a war between the police and [the girls of Old Town](#), allowing Wallenquist to make a power grab for Old Town in the meantime; however, he was finally gunned down by the hookers of Old Town during '[The Big Fat Kill](#)'. In the deleted scenes of the movie adaptation, he was shown to have momentarily escaped from the assault with Schutz and another thug, only to be [sliced down the middle](#) by Miho in an alleyway moments later.

### Assassins

#### **Delia a.k.a "Blue Eyes"**

A trained assassin hired by The Colonel. She uses the powers of seduction to lead unsuspecting men to their deaths. She usually has sex with her victims before killing them. She herself is killed by Wallace, despite begging for her life.

#### **Mariah**

A trained assassin in league with Delia, although apparently less skilled. She, too, uses the powers of seduction, but can also fight with a bo (staff). She works for Wallenquist. Her nose was broken by Wallace, and she managed to escape from Liebowitz's assault on the factory. Has a penchant for [leopard print](#) clothing.

#### **Gordo**

The Colonel's muscle. Works alongside Delia to try and set-up Wallace's death, although he is seemingly only proficient in pushing cars down hills and shooting people. Very dumb, and speaks in third-person. Was killed by Wallace after he mortally shot Captain.



## Others

### Bruno

A politician on Wallenquist's payroll. His murder at the hands of the Mafia, and the collateral damage that ensued, set Dwight on a mission to find his murderer.

### Becky

A young Old Town [prostitute](#) who is instrumental in getting Jackie Boy killed by Miho. She also works for the Colonel as a spy, mainly because she didn't want her mother to discover that she was a prostitute, partly because he offered her a considerable sum of money and a new life. Killed during '[the big fat kill](#)'. In the epilogue of the movie adaptation, it is implied she is killed by the Salesman while leaving the hospital.

### Maxine

A [psychopharmacologist](#) who works alongside Delia. She administers a strong [hallucinogen](#) into Wallace's system, and later gives him the antidote at gunpoint, but she is killed when Wallace accidentally shoots her. She was also involved in Esther's attempted brainwashing.

### Doctor Fredric

A doctor in league with the Colonel. Kidnaps and overpowers Esther under the Colonel's orders after incapacitating Wallace with narcotics in Hell and Back. Mariah kills him and his companion, Orrin, to make sure that Wallace doesn't subtract any valuable information from him.

### Orrin

Doctor Fredric's assistant and lover. Shoots and incapacitates Wallace with a strong tranquilliser whilst he and Fredric abduct Esther. Mariah kills him before killing Doctor Fredric.

## MAGLIOZZI CRIME FAMILY

The fictional Magliozzi Crime Family control the [Cosa Nostra](#) in the comic book series [Sin City](#). Led by Don Giacco Magliozzi and based at the Magliozzi Mansion (located in Sacred Oaks), they were wiped out in [Family Values](#).

### Known members

#### Vito

A Mafia mobster who kills Bruno and (accidentally) Carmen in Family Values. Forced to shoot his brother Lucca. Drives Dwight and Miho to the home of his uncle, Don Giacco Magliozzi.

#### Spinelli

Short Mafia muscle. Wears a hooded coat similar to a slicker. The first of Vito's thugs to be killed by Miho.

#### Lucca

Vito's brother and one of Magliozzi's hitmen.

#### Vinnie

Mafia muscle. Incredibly racially bigoted, especially towards Japanese.

#### Don Giacco Magliozzi

Leader of the local Mafia, residing in Sacred Oaks. Enemies with Wallenquist. Killed by Daisy at the conclusion of Family Values.

Although not mentioned by name, the "[Board of Directors](#)" are also featured. In the final scene in the conference room, the bald attendee with the [unibrow](#) and cigar is most likely Don Magliozzi's [Consigliere](#) due to his aged features and his seat's close proximity to Magliozzi in contrast to the

other attendees. The other attendees, the one who tried to get the drop on [Miho](#) and lost his hand in the process, and the other one who didn't say anything at all, are most likely the [Caporegimes](#) of the Family.

### **TONG (ORGANIZATION)**

A tong ([Chinese](#): 堂 [Cantonese Yale](#): tong4; [Pinyin](#): táng; literal: hall) is a [Chinese American secret society](#). Although tongs were originally created for mutual support and protection, especially from other local ethnic groups hostile to the rapid Chinese immigration, their activities often flouted the law or became outright criminal.

Some of the first tongs formed in the second half of the [19th century](#) among the earliest immigrant [Chinese American](#) communities. Many were outcasts or lacked the clan or family ties to join more prestigious Chinese surname associations, business guilds, or legitimate enterprises. As a result, they banded together to form their own secret societies for protection. These first tongs modeled themselves upon the [triads](#), underground organizations dedicated to the overthrow of the [Qing dynasty](#), and adopting their codes of brotherhood, loyalty, and patriotism.

Unlike the triads, the tongs formed without clear political motives and soon found themselves involved in lucrative criminal activities, including [extortion](#), [gambling](#), [people smuggling](#), and [prostitution](#). Prostitution proved to be an extremely profitable business for the tongs, due to the high male-to-female ratio among the early immigrants. The tongs would kidnap or purchase females from China and smuggle them over the Pacific Ocean to work in brothels. The tongs constantly battled over territory, profits, and women in feuds known as the tong wars, occurring between the [1850s](#) to the [1920s](#), notably in [San Francisco](#), [Cleveland](#) and [Los Angeles](#). These criminal enterprises eventually became involved in political activities as well. When [Sun Yat-sen](#) formed his [Revive China Society](#), with the purpose of overthrowing the Qing dynasty, he found a receptive audience among many of the Tongs in addition to legitimate organizations. Many of the Tongs worked closely with organizations and contacts in China and provided funding to advance their political goals.

The [1930s](#) was an era of decline in violent criminal activities in the [Chinatowns](#). Due to the efforts of middle class or second-generation Chinese activists, and campaigning by Christian missionaries, prostitution was on the decline. Since the Chinatowns had become a major tourist attraction, the tongs had become less willing to see a decline in their revenues from bloodshed and violence. The tongs had already spun off their operations into legitimate businesses, and organized themselves more professionally, and expanding their ranks to include legitimate merchants and businessmen.

Philosopher [Hakim Bey](#) has proposed the tong as a model of anarchist social organization, in his paper [Tong Aesthetics](#) ([\[1\]](#))

## SIN CITY YARNS

### THE HARD GOODBYE – Serial Summary

#### Episode One

Published in [Dark Horse Presents](#) Fifth Anniversary Special and the debut of the [Sin City](#) series appeared with part one of thirteen in The Hard Goodbye and only eight pages long.

The story first starts when Marv is approached by Goldie in a saloon and they have sex in a hotel, three hours later when Marv wakes up he finds Goldie dead. He gets ready and thinks about what happened and how he was stone drunk when she was murdered but then he hears cop cars coming which tells him someone else knows she's dead.

#### Episode Two

Published in [Dark Horse Presents](#) Issue #51 occurring only a minute after Episode One and Part Two of Thirteen and 12 pages long.

The Police are running up the stairs to the room Marv and Goldie's dead body is in. Though the cops are more like SWAT with body armour and shields, they only use them because of Basin City's high crime rate. He takes his medicine and the Police knock at the door, he bashes the door down knocking over about 2 cops and as they are attempting to shoot him he jumps down the gap in the middle of the winding stairs then grabs a banister and swings himself onto that corridor then runs until jumping out the window. Luckily he lands into a huge pile of filled garbage bags but a cop car is approaching and [Marv](#) jumps onto the hood, breaks the window with a kick, gets the cops out the car and drives it away, he drives it into the river and gets out, left swimming in the river, while doing this he decides to kill Goldie's murderer.

#### Episode Three

Published in [Dark Horse Presents](#) Issue #52 occurring seconds after Episode Two and also Part Three of Thirteen and 25 pages long.

This isn't some bar room brawl or some creep with a gas can looking to torch some wino. This is big and I'm right in the middle of it and there's no place I'd rather be."

"Settle Down, Marv. Take another pill."

"There's no settling down. It's going to be blood for blood and by the gallons. It's the old days. The bad days. The all-or-nothing days. They're back. There's no choices left and I'm ready for war.

Marv knows the cops will be waiting for him to re-surface so swims into a giant pipe and surfaces in the sewers, climbs out via manhole and sneaks through the city, avoiding cops, until he reaches [Lucille](#)'s apartment. She is only wearing panties as she has been in bed but Marv breaking in through the window woken her up, she has her gun in case it was a burglar but then realises it was [Marv](#), he tells her everything that happened mainly and gets angry when she says it's just very small he then shouts at her telling her its very big and he's in the middle of it. He tells her what he's going to do before running out to his Mom's house to get Gladys, his first gun, named after the toughest nun at his school, but his [Mother](#) catches him. She tells him that people were looking for him and Marv starts to tell his Mom what happened.

#### Episode Four

Published in [Dark Horse Presents](#) Issue #53 occurring probably the same night as Episode Three, Part Four of Thirteen and eight pages long.

He's thinking about how none of it fits together and why anyone would kill Goldie, he walks down a back alley and is confronted by someone who is not letting him in this place so he hurts him and is greeted by [Kadie](#) who says that he is new. He enters Kadie's Bar, where he receives free drinks. [Nancy Callahan](#) is dancing and he finds [Weevil](#), threatens him into spread the word that

Marv has been hanging around bars mourning Goldie's death and gives him cash for it. He is then offered a drink by [Shellie](#).

### **Episode Five**

Published in [Dark Horse Presents](#) Issue #54 occurring five or ten minutes after the end of Episode Four, Part Five of Thirteen and nine pages long.

[Marv](#) watches [Nancy Callahan](#) dance and then someone puts a gun behind his back, it's two hit men but Marv takes it as a joke saying he has a nice coat as they put the gun up to him and make him exit the bar. He whacks one of them into a wall and steals his gun then shoots the other one's hand. He threatens one for his coat, one called [Stan](#) then shoots his stomach or chest and asks him who sent them because he knows they didn't kill Goldie. Marv has to resort to also blowing the man's testicles off before he admits that Telly Stern sent them. Marv then shoots him in the head, killing him. He thinks he sees Goldie but it's just because he hasn't taken his medicine, without it he gets confused.

### **Episode Six**

Published in [Dark Horse Presents](#) Issue #55 occurring the same night or early the next morning after Episode Five, Part Six of Thirteen and eight pages long.

[Marv](#) tries to sleep but he can't so he decides to follow up his leads and while trying to get information kills three people, punches one to death, drowns one in a toilet and bashes the other's head off the ground. Then he goes to church to make a confession, in the confession stand he confesses about his murders and threatens [The Priest](#) to tell him about the other confessions and if he knows anything. The priest says "Roark" (referring to [Cardinal Roark](#) but the Marv doesn't believe him and The Priest tells him that if he doesn't believe he should check out [The Farm](#) at North cross and Lennox. The Priest is now angry and asks him if the corpse of a slut (referring to [Goldie](#)) is worth dying for. Marv shoots him and says 'Worth Dying For', shoots him again and says 'Worth killing for' and after the last shot says he says 'Worth going to hell for' then after he is sure The Priest is dead says 'Amen.'

### **Episode Seven**

Published in [Dark Horse Presents](#) Issue #56 occurring two to five minutes after Episode Six, Part Seven of Thirteen and eight pages long.

[Marv](#) has stolen [The Priest's Mercedes](#) keys and he walks out the church but as he is opening the car door, he hears a loud approaching car and pulls out his gun but then hesitates when he thinks it's [Goldie](#) and then gets ran over, sending him from the bonnet to the boot of the car, the car turns round quickly and runs him over again, sending him from the bonnet onto the road, as he repeats 'Goldie?' and then runs him over for a third time sending him flying in the air and the person in the car shoots him three times as he moans in pain and leaves him for dead. Two minutes later, after Marv recovers, he realised it wasn't Goldie but just that he got confused again, so he takes his medicine.

### **Episode Eight**

Published in [Dark Horse Presents](#) Issue #57 occurring anywhere between ten to sixty minutes (depending on how far away North Cross and Lennox is from the Church and how fast [Marv](#) was going) after Episode Seven, Part Eight of Thirteen and ten pages long.

[Marv](#) tells us that he has left [The Priest's Mercedes](#) in a Diner parking lot about two miles from [The Farm](#). He travels through the woods until he reaches 'The Farm' where he can tell is a bad place, where people have died. He is approached by a wolf and [Marv](#) tries to calm it down but the wolf bites him and he hits it and smells blood in its breath which makes him wonder who its owner is. He then tries to see what's buried as a man approaches behind him he finds a bone and a high heel shoe but still doesn't know there's no-one there until he sees a pair of [Chuck Taylor All-Stars](#) as he turns around the man kicks him then whacks him off a fence, and kicks him again

then his hands go numb and then the man scratches Marv's eyes until he can't see. He thinks to himself that nobody is that quiet except the person who snuck into the hotel room two nights ago then he realises he killed [Goldie](#) and exclaims 'It was you, YOU killed Goldie!', just as The man knocks Marv out with a sledgehammer.

### **Episode Nine**

Published in [Dark Horse Presents](#) Issue #58 occurring a few hours, possibly, after Episode Eight, Part Nine of Thirteen and eight pages long.

[Marv](#) is lying somewhere, and at first thinks he has died, as he sees a bright white light. After diving toward the light, he finds himself lying on the floor of some sort of tiled jail. Upon opening his eyes, the first thing he sees is a rose, a tattoo on someone's face, and realizes it is a disembodied head, pinned on a wall along with many more. Then he sees a naked [Lucille](#) curled up in the corner, in shock. She keeps on saying that "he" eats people and gives the wolf the scraps. She continues about how he cooks them, and then tells Marv that "he" severed her arm and ate it right in front of her, making her watch. Marv keeps her warm by putting his coat over her. She screams and cries before telling [Marv](#) that [Goldie](#) is a high-class hooker (prostitute.) Lucille gives details about what happened to her and then [Marv](#), at the bars on of the walls, where he can see outside, hears a V-8 pull up and hears 'Come quick, Kevin.' So he knows his name is [Kevin](#) and says 'see you soon Kevin...!'

### **Episode Ten**

Published in [Dark Horse Presents](#) Issue #59 occurring a few seconds or minutes after Episode Nine, Part Ten of Thirteen and twenty-one pages long.

There are loud noises coming from [The Farm](#) as [Marv](#) is trying to ram down the locked steel metal door by running at it, head first, hurting himself as [Lucille](#) watches. After about the tenth try, he almost does it and then on the next he does. He keeps Lucille close and they hear helicopter wings and as they run along the farm, Marv finds Gladys, his gun and Police get out of the chopper, including '[The Painted Cop](#)'. Lucille and Marv hide in a bush, out of sight. Marv gets his gun out and readies to shoot at them, but Lucille doesn't want both of them to get killed so she hits him over the head with a rock and runs over to the cops and tells them not to shoot him. They ask her where he is and then shoot her. Marv then gets very angry and comes at them with a hatchet he found, on The Farm. Then no-one can find Marv and he beats them all up, getting shot in the process. Then tells The Painted Cop, who is the leader and tells him it's a fine coat he's wearing (like he did to [Stan](#) before killing him)

### **Episode Eleven**

Published in [Dark Horse Presents](#) Issue #60 occurring the same night or the morning or day after Episode Ten, Part Eleven of Thirteen and twelve pages long.

[Marv](#) is walking along a bridge working out that it was Roark because even the cop said it was and he realises that [Goldie](#) was just looking for someone who could protect her because she knew someone was coming for her and she found Marv. He knows he might have to die for her, and he doesn't care. But first he needs to find out the connection between Goldie, [Cardinal Roark](#) and [Kevin](#), then he'll know what to do. Then he begins to talk about Cardinal Roark, or by his full name Patrick Henry Roark and tells us that [The Roark Family](#) has owned Sin city for a long time and their money has grown from millions to billions. He is at a statue of Cardinal Roarke as he is thinking that Roark is the most powerful man in the state and that he's going to get killed just over some dead hooker as Marv shoots the giant stone statue in the middle of the head. He then suddenly wonders if he's wrong, sometimes he gets confused and wonder's if that's it and with [Lucille](#) dead, he can't get his medicine. He then wonders if he's turned into a maniac, a psycho killer. He then knows that he's got to know for sure. Five to ten minutes later he's in Old Town, asking around for Goldie. Then someone shoots him and he looks to see who it is, thinks it's Goldie again, and is shot once more, falling to the floor unconscious.

## Episode Twelve

Published in [Dark Horse Presents](#) Issue #61 occurring five to sixty minutes after Episode Eleven, Part Twelve of Thirteen and eight pages long.

[Marv](#) wakes up strapped to a chair and sees who he believes to be [Goldie](#) and thinks he's dreaming so he's saying to her that he is probably lying in a gutter talking to himself. Then the woman pistol-whips him, he then realizes more girls are around him, [The Girls of Old Town](#), one of the says 'Hit him, harder', [Wendy](#) Marv laughs the strikes off and tells her how to pistol-whip correctly, then asking why she was called Wendy and she says that it's her name, AND that Goldie was her twin sister. Then Wendy asks Marv what happened to her and the other six girls (who were killed by [Kevin](#).) And Marv says that no-one would go near an ugly mug like his, he continues elaborating by saying he was supposed to protect Goldie but failed because he was too drunk, and that he's been killing his way to the truth ever since. The four girls realize they were wrong and Marv breaks out of the ropes with ease. He sat there and took it so he could talk some sense into them.

## Episode Thirteen

Published in [Dark Horse Presents](#) Issue #62, occurring five to sixty minutes after Episode Twelve, the final part, the last episode in The Hard Goodbye series and forty-eight pages long.

In a room that The Old Town Girls gave him, [Marv](#) is thinking about fear, and about dying. He throws up a couple of times, then gets his coat, Gladys (his gun) and the hatchet from the farm. Gail gives him a pair of handcuffs. In the car with [Wendy](#), he keeps on reminding himself that she's not [Goldie](#). Wendy is speeding with the same car she previously drove over Marv. As they drive, Wendy informs Marv that Goldie and the other dead girls worked the clergy, giving Marv a huge piece of the puzzle as to how Goldie and Roark are connected.

After a night sleeping in the same room, Marv keeps getting confused, thinking she's Goldie. They buy rubber tubing, gas, a saw, razor wire and gloves. They stop the car near [The Farm](#) and Marv makes Wendy stay at the car. He stretches the razor wire out with the gloves, primes a petrol bomb, and throws it through a window to flush out Kevin. Marv then catches his attention with some gunshots, and watches [Kevin](#) run toward the razor wire and clear it as he puts one cuff of the handcuffs on and gets his hatchet in his other hand. They fight, Marv losing his hatchet. He continues to fight on, kicking and punching. He gets close, but Kevin again scratches his eyes out. With his eyes scratched up, Marv manages to put the free cuff on Kevin's wrist. After he gets a kick, Marv punches Kevin and knocks him out. Wendy is behind him; he tells her to go, but she wants to kill him. Marv knocks her out and takes her back to the car, which was hard for him as he doesn't like to hurt women.

"Half an hour later." Marv sits looking at Kevin, whose legs and arms he's cut off. He feeds the rest of Kevin to the wolf, and then saws off Kevin's head. Marv is surprised because Kevin never made a sound, just staring and smiling. Marv takes Wendy to [Nancy Callahan](#) and tells Nancy to take Wendy out of town, fearing that Wendy will be killed. He reaches [Cardinal Roark's](#) mansion. He enters via the main gates where he kills [Corporal Rivera](#) and others until he reaches Roark's room. Roark tells him Kevin had the voice of angels and eating people gave him religious satisfaction, saying that Kevin felt the touch of God as he did. He knew the police were looking for the killers and he murdered [Goldie](#) so they'd think it was Marv. Marv tells him that he's going to kill him for it. He enjoys Roark's death and when the police see him he gets rinsed with sub-machine gun fire. He comes to on the operating table and is disappointed the cops didn't shoot his head, "and enough times to make sure." He is charged with all of the murders he committed and framed for those he didn't ([The Girls of Old Town](#).) He is beaten for a confession and told that, without a confession, they'll kill his mother. Marv signs the confession, breaking the attorney's arm in three places in the process. They decide to execute him via the electric chair. In prison his only visitor is Wendy, who pretends she's Goldie and kisses Marv.



"Eighteen months later." Marv is in the electric chair, and interrupts a priestly benediction with "I ain't got all night!" [Juicer](#) pulls the switch. The first surge of the electric chair does not kill Marv; after the surge, he utters his last words, "Is that the best you can do, you pansies?" After the second surge, the executioner says, simply: "He's gone."

THE END

**THE HARD GOODBYE** Main article: [The Hard Goodbye](#)



(left) [Mickey Rourke](#) as Marv and [Jaime King](#) as Wendy in a scene from [the Sin City movie](#).

First published as Sin City in [Dark Horse Presents](#) issues #51-62 and 5th Anniversary Special (June 1991–June 1992), and reprinted as Sin City (The Hard Goodbye) (January 1993), The Hard Goodbye is the first [comic book](#) story that [Frank Miller](#) drew and wrote about the desperate denizens of Basin City/"Sin City". It was originally titled simply Sin City when it was released in the [Dark Horse Presents](#) Fifth Anniversary Special and issues Dark Horse Presents #51-62 , but it was given its own title in trade paperback form.

The [protagonist](#) is Marv, a chivalrous yet dangerous and possibly [psychotic](#) convict with an odd penchant for fine coats. Marv wakes up after a one-night stand to discover Goldie, the woman he had just met and had sex with, has been killed in the night. The thirteen-part serial follows Marv on his brutal, single-minded quest to understand why Goldie was killed and bring [revenge](#) upon her murderers.

This story is one of three Sin City stories retold in the movie [Sin City](#). In the film version, [Mickey Rourke](#) plays Marv, [Jaime King](#) plays Goldie and Wendy, [Carla Gugino](#) plays Lucille, [Elijah Wood](#) plays [Kevin](#), and [Rutger Hauer](#) plays [Cardinal Roark](#).

Marv, a huge, heavily scarred man, is approached in a seedy saloon by a beautiful woman named Goldie. Later, they meet in an equally run-down hotel room for a night together. The two of them have sex, and when Marv wakes up she is lying in the bed next to him, murdered. Heavily armored police officers (on-duty officers wear SWAT gear, possibly due to the high crime rate) from Basin City's corrupt police force storm the building, and Marv fights his way through them and escapes into the streets.

As he roams the streets in pursuit of the truth, Marv has to deal with several issues. First, he feels indebted to Goldie for her kindness and wishes to repay her by avenging her death. Second, he suffers from a medical condition which causes him to 'get confused'; how this manifests is never clear, but given the criteria he associates it with, it is presumably akin to selective [amnesia](#) and mild [hallucination](#). Even with this condition Marv seems somehow bright and street smart, and respectful of his mother, whom is not seen in the theatrical release of the movie (her scenes are included in the "uncut" DVD edition), and only a silhouette is seen of her in the comics. At several points in the narrative he wonders if he actually murdered Goldie, especially since the two of them were alone and he feels sure he would have known if anyone had entered the room to kill Goldie. To allow him to think and act clearly and with certainty, he goes to his parole officer Lucille, a lesbian, to obtain a bottle of the pills he requires to control his condition. Finally, Marv knows from the police raid that whoever's behind Goldie's murder has deep underworld connections to set him up as Goldie's killer and have even gone to his mother's home to see if Marv took refuge there.

At one point in his journey, Marv stops by the strip club Kadie's Club Pecos, where he watches the dancing act of [Nancy Callahan](#) and to send the message out through an informant named Weevil to anyone out looking for him that he's been at bars drinking heavily and lamenting Goldie's death.

Marv's investigation eventually leads him to The Farm (the same place [Detective Hartigan](#) and Yellow Bastard had their final confrontation), where he defeats a pet [wolf](#) and discovers human remains. Marv finally encounters Goldie's killer: a beefy, shadowy figure with glowing glasses and a [Charlie Brown](#)-looking sweater. The killer is supernaturally silent and quick, and manages to sneak up on, blind and beat Marv with ease; quite a feat; Marv is over seven feet tall, probably weighs in excess of 300lbs, and had earlier shown amazing endurance escaping from the police raid on his hotel room and surviving being hit multiple times by a speeding car.

Marv wakes up in a holding cell, where he is greeted by the sight of several stuffed female heads, mounted on the wall like trophies. Also held in the cell is Lucille, who explains that the killer kills women so that he can dine on their flesh. Lucille is understandably quite shaken, as the killer had previously kidnapped her and forced her to watch while he cooked and sucked the flesh off her severed left hand. From the cell, Marv watches the killer being picked up by a [limousine](#), and learns that his name is "Kevin."

Marv and Lucille escape, but are intercepted by a [SWAT](#) team. Unwilling to die in a shootout, Lucille knocks Marv down and runs towards the cops. Believing she has been rescued, Lucille attempts to convince them not to kill Marv. The cops quickly kill her to eliminate any witnesses. Marv kills the cops and learns from torturing the lead detective that the man who wants him dead is Cardinal Roark, brother to Senator Roark and a member of the powerful and corrupt [Roark family](#) that founded and runs Basin City.

In trying to dig up more leads to who Goldie was, Marv heads to Old Town. Marv is soon captured by the Old Town [prostitutes](#), led by Goldie's twin sister Wendy, who all believe Marv is responsible for Goldie's death (and the other missing prostitutes Kevin killed and ate) and thus intend to [torture](#) and kill him. Marv convinces them that he is innocent, stating that no prostitute in their right mind would let someone as ugly and fearsome-looking as him close enough to kill her, and they release him. Along with Wendy, Marv picks up the items he needs to confront Kevin.

Armed with gasoline, handcuffs, razor wire, a hatchet, his gun '[Gladys](#)' and his "mitts", Marv sets up a series of traps around the Farm, then flushes Kevin out by bombarding the Farm with a [Molotov cocktail](#) bomb. Kevin manages to avoid Marv's razor wire rig, and the two of them fight it out hand-to-hand. Marv takes quite a beating, but keeps on fighting and eventually manages to outsmart Kevin by handcuffing him to himself, allowing him to knock out Kevin with a strong punch to the face. Wendy shows up with a gun, intending to kill Kevin herself, but Marv knocks her out and carries her back to the car; he intends to torture Kevin himself first, and doesn't want Wendy to have [nightmares](#) from witnessing it.

Marv proceeds to [dismember](#) Kevin with a hacksaw, then feeds his still-living torso to Kevin's pet wolf. Even as his entrails are being devoured by his own pet, Kevin simply smiles calmly and doesn't utter a sound. Marv decapitates Kevin's body and proceeds to take the unconscious Wendy back to Nancy's apartment, (after putting a call in to Kadie's for her,) where Nancy patches him up, gives him a couple of beers and agrees to put Wendy on a plane at Sacred Oaks.

Robbed of any satisfaction from Kevin's death, Marv goes on to sneak into Cardinal Roark's heavily guarded mission. Marv kills Roark's guards and confronts the naked Cardinal in his bed. Marv then presents Kevin's still smiling head to Roark, and demands an explanation. Roark, anguished over Kevin's death, confesses that he shielded the boy because he had a "voice like an angel". Roark babbles on about how Kevin not only ate his victims' bodies, but also their [souls](#), making him pure and clean. Roark confesses to envying Kevin's "gift", ultimately joining Kevin in his meals of murdered women in order to experience it for himself. Goldie found out about Kevin,

so Kevin killed her, and Roark sent in the police to kill Marv, frame him, and cover up Kevin's crimes. Roark rationalizes that the killings were justified because the victims were merely hookers and insignificant.

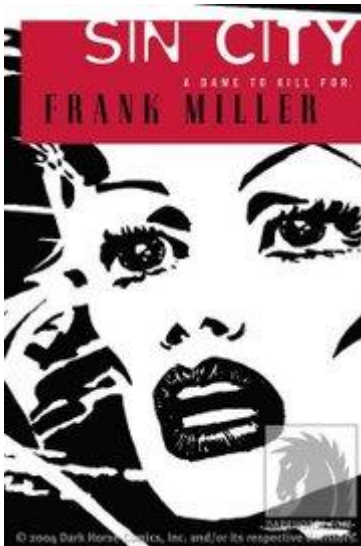
Marv proceeds to torture Cardinal Roark to death, which he says was every bit as good as he promised, only better. After the Cardinal is dead, armed guards storm the room and fill Marv with sub-machine gun fire, seriously crippling him.

Marv is hospitalized, and ultimately is charged not only with the murders of the people he killed, but also of the [serial killings](#) committed by Kevin. A hotshot Assistant [District Attorney](#) threatens to have Marv's mother killed if Marv doesn't confess to the crimes, so Marv breaks the Assistant DA's arm in three places, then confesses.

Marv is sentenced to death, much to the glee of Basin City's inhabitants. On his last night, he is visited by Wendy, who says that he can pretend that she's Goldie in one final moment of love. Finally, that night, Marv is taken to the [electric chair](#). Strapped down with his head shaved, he urges them to "get a move on", but when the switch is thrown he survives. With his last words, he defiantly mocks his executioners, asking if "That's the best you can do, you pansies?" They electrocute him again, which finally kills him.

#### **A DAME TO KILL FOR** Main article: [A Dame to Kill For](#)

First published November 1993–May 1994, *A Dame To Kill For* is the second compilation of the [Sin City](#) series. It chronicles Dwight's attempts to rescue Ava Lord, his former fiancée, from her husband and servant, who she says are [sadistically](#) torturing her. Dwight begins to suspect that things aren't what they seem with Ava.



(left) Cover of [Sin City: A Dame To Kill For](#), 2nd edition

The story begins as [Dwight McCarthy](#), working as a photographer for a grossly overweight man named Agamemnon, saves one of the Old Town prostitutes from one of her customers, whom Dwight was investigating on behalf of his wife; he then drives her back to Old Town. That night, he receives a call from a woman named Ava, asking him to meet her at a seedy bar called Kadie's Club Pecos. Dwight is suspicious of her, as Ava broke his heart four years ago by running off with another richer man, but he agrees to meet her anyway. Marv is also there and greets Dwight. Ava arrives late (as she often used to) and tries to persuade Dwight to take her back, claiming that her life is "a living Hell"; Dwight refuses to listen. Just then, Manute, Ava's husband's valet, arrives and takes Ava away. Dwight goes home, but cannot sleep. He decides to check up on Ava and her new husband, Damien Lord.

He hops a fence and, using his photography equipment, scopes out the estate and, in particular, Ava, who is swimming in the nude. He is discovered and claims that he is simply a [Peeping Tom](#). Manute, who seemingly doesn't recognize him from the bar, beats him brutally before throwing him from a car into the street. Dwight calls Agamemnon for a ride home and they stop several times for fast food.

As Dwight arrives home, he finds his [Ford Mustang](#) returned and his door unlocked. In his bedroom is a nude Ava. Following a heated argument, they eventually reconcile and make love. Manute arrives and violently beats naked Dwight. Dwight is knocked out of his upper story apartment window to the street below, where he blacks out momentarily. He awakens to see Manute driving off with Ava.

Determined to rescue her, Dwight arrives at Kadie's, where Marv is in the middle of a squabble with some out-of-town punks. One of them pulls a gun on Marv, who knocks him flat; the rest quickly scatter. Dwight convinces Marv, over several drinks and whilst watching [Nancy](#) dance, to help him storm Damien's estate. As they approach the mansion, Dwight insists Marv leave the punk's gun, which Marv has procured, in the car. Marv tackles the guards as a distraction and eventually takes on Manute, ripping his right eye out and beating him savagely.

With Manute and the guards occupied, Dwight makes his way to Damien. When he finds him in his office, he beats him to death. As Dwight begins to realize what he has done, Ava appears, and explains how Dwight was all a part of her plan to get Damien murdered so she could inherit his estate. She shoots Dwight six times, including once in the head. Dwight once again falls out of a window and is picked up by Marv. Upon Dwight's insistence, Marv drives him to Old Town, where Dwight has his old flame, Gail, help him. The girls of Old Town perform surgery on Dwight's multiple bullet wounds, then ask him to leave. He convinces Gail and Miho, a deadly assassin he saved three years prior, to let him stay, and they operate further on him.

Two detectives following up on Damien Lord's death, Mort and Bob, talk to Ava. She claims that Dwight was a [stalker psychopath](#) who killed Damien out of jealousy. They believe her story, and Mort starts sleeping with her. They interrogate Agamemnon, who tells how Dwight is an upright man who went clean after being a wild [alcoholic](#) with a short temper in his younger days. When they speak with Dwight's [landlady](#), she tells about letting Ava in and the resulting loud noises of the fight the night of Damien's murder. Bob doubts Ava considerably now, while Mort, who is still sleeping with her, becomes more on-edge towards his partner. This culminates with Mort killing Bob, then committing suicide. (On an unrelated note, during the scene in which Mort kills Bob, while they are driving in the car you can clearly see Wendy and Marv drive past them, presumably on their way to butcher [Kevin](#).)

Meanwhile, Dwight is recovering from his near-fatal wounds and calls Ava to inform her he's coming for her soon. Ava, with her late husband's financial assets, is joining her corporation with the mob boss Wallenquist. Unaffected by Ava's flirting, he warns her not to underestimate him again and tells her to tie up her loose ends with Dwight; he has someone arriving from Phoenix soon to meet her about that.

Dwight (with his new face), accompanied by Gail and Miho, poses as Wallenquist's man from Phoenix. Inside Ava's estate, however, Manute sees past the new face and captures Dwight. Gail and Miho strike from Dwight's car, and Dwight shoots Manute with a hidden .25 he had up his left sleeve. Six bullets fail to kill him, and Manute aims shakily at Dwight as Ava grabs one of Manute's guns, shooting Manute in his shoulder. Manute falls through a window and, upon landing, is stabbed in the arms by Miho, pinning him to the ground. Ava then tries to get Dwight to kill him, telling him that Manute had her under mind control to manipulate her and Damien and that it would be a cruel irony if he killed her now. Dwight finally sees through all the lies and kills Ava.

## **THE BABE WORE RED AND OTHER STORIES**

First published November 1994, The Babe Wore Red and Other Stories is a publication of short stories. It reprints a serial run in Previews:

### **AND BEHIND DOOR NUMBER THREE? (4 pages long)**

And Behind Door Number Three? is a short story about Gail and Wendy (who's now wearing Marv's necklace) setting a trap for a man they suspect is 'carving up' girls in Old Town. The enigmatic "Cowboy" is captured by the allure of Wendy and subsequently shot and tied up by Gail. Although the Cowboy is willing to confess to the cops, the girls have other plans and invite Miho to finish the job.

### **THE CUSTOMER IS ALWAYS RIGHT (3 pages long)**

The Customer is Always Right short served as the opening sequence for the movie [Sin City](#), which featured [Josh Hartnett](#) and [Marley Shelton](#). The sequence served as the original [proof of concept](#) footage that director [Robert Rodriguez](#) filmed to convince Frank Miller to allow him to adapt Sin City to the silver screen.

The story involves an enigmatic tryst between two nameless characters; "The Customer" and "The Salesman." They meet on the terrace of a high rise building, hinting that although they seem to be acting like strangers, they do indeed have some sort of past. It is unclear what their past involves even as they embrace in a passionate kiss.

A silenced gunshot stabs the night air to reveal that The Salesman has shot The Customer. The reader is led to believe that The Customer had fallen into a serious and difficult situation and, with no other feasible alternative, hired The Salesman to kill her. Later information given by Frank Miller on the commentary of the Recut & Extended DVD Edition states that The Customer had an affair with a member of the mafia, and when she found out tried to break it off with him. The mafia member then swore to her that she would die in the most terrible way possible, and when it is least expected. The Customer, having connections, hires The Salesman (who is referred to as "The Lady-Killer") to kill her. In the comic The Salesman is the Colonel, as Miller has verified in the BLAM! section page 29 of the one-shot issue Sex & Violence.

### **THE BABE WORE RED (23 pages long)**

The Babe Wore Red centers around the character of Dwight and the murder of his friend Fargo. Dwight stumbles upon the hanging corpse of Fargo in his apartment and encounters Mr Shlubb, half of the recurring supporting duo, Douglas Klump and Burt Shlubb (aka Fat Man and Little Boy).

He knocks out Shlubb and finds the titular character hiding in the shower. Under a barrage of sniper shots from Douglas Klump, Dwight and the Babe reach their car and speed off. Although they successfully elude the pair, Dwight refuses to let them off easy, choosing rather to head to The Farm to deal with them. In the mean time, the Babe introduces herself as a hooker named Mary, but Dwight can tell she's lying. He duels with both of them again and due to insistence from Mary decides to shoot them in the leg instead of killing them. He eventually receives a package from Fargo who had shipped it off before his untimely demise. Dwight reads up on the whole situation and realizes that Fargo was simply the scapegoat for illegal drug-related activities and had paid the ultimate price. He also receives a package from Mary. She was not a hooker, rather a nun that had flirted with temptation before ultimately deciding to dedicate her life to God. The time frame for the story is given as during the time Marv spent on death row in "The Hard Goodbye", as noted when Dwight mentions that he had a friend on death row because of what happened at the Roark family farm.

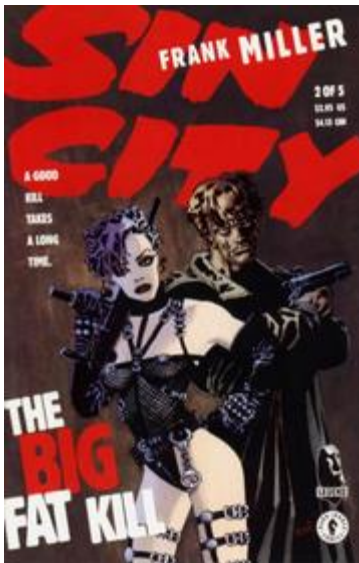


## SILENT NIGHT

Silent Night is a one-shot short story that Frank Miller released in November 1994. It is a 15-page story about Marv's rescue of a little girl, in which there is almost no dialogue; only one speech bubble appears in the entire story.

Against a backdrop of heavy snow, Marv, a hulking, trenchcoat-clad figure, approaches a door in a dark alley. He intimidates the bouncer, Fatman, with his sheer size and is led inside and down a flight of stairs. He is met by two armed men and a leather-clad woman, who is apparently their boss. Marv hands her a wad of bills and is shown to a steel door in the far wall. Through a small viewing slit, he can see a terrified little girl crouching in darkness in the room beyond. Marv draws two pistols and kills the pair of henchmen, then executes the woman. It only then becomes apparent that the child was being sold for sex. He retrieves the little girl, saying, "Your momma's been asking after you, Kimberly. Let's get you home." With the girl in his arms, he walks off into the distance, as the snow obscures his receding form.

## THE BIG FAT KILL



(left) Cover to *Sin City: The Big Fat Kill* #2. Art by Frank Miller. The characters Dwight and Gail.

First published in five issues November 1994–March 1995, The Big Fat Kill opens in Shellie's apartment, where a drunken former fling is furiously rapping on her door, demanding to be let in. Shellie is obviously scared, but is comforted by Dwight who has gotten a new face (see *A Dame To Kill For*). Dwight tells the barmaid to let the man and his ensuing entourage in, expressing confidence in his ability to 'handle them'. When the man outside threatens to break down her door, Shellie reluctantly opens it while Dwight hides in the bathroom.

The drunken man, named Jack, talks about his plans to have fun at every bar in town that night and insists Shellie call in some of her fellow co-workers to come along. Shellie refuses and it culminates in Jack hitting her in the face. He then goes to the bathroom where Dwight is hiding in the shower stall. Getting the jump on Jack, Dwight holds a straight razor to his eye and tells

him to stop bothering Shellie. When Jack scoffs at the threat Dwight dunks his head into the toilet (where Jack had been [urinating](#) the minute before) until his body goes limp.

Jack awakens a few seconds later and storms out, demanding that his group not mention these events. Shellie investigates the apartment and finds Dwight on the ledge outside the building. After ensuring her safety, Dwight becomes worried that Jack will cause more trouble and must be stopped somehow. He jumps off the building, ignoring Shellie's muffled yell that sounds like "Stop!".

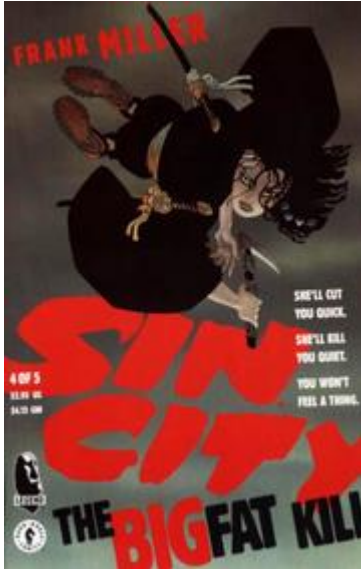
As Dwight speeds toward Jack's car, his speeding has caught the attention of the police. A police car follows them both, but stops and turns around once the cars enter Old Town, the area of Sin City full of and run by the prostitutes of the area.

As Jack spots a young girl named Becky walking alone in a dark alley, he follows beside her, asking coyly for her services and constantly being rejected. Dwight follows close behind and is then caught off guard by Gail, one of Old Town's most experienced hookers and guardians. She advises Dwight to stay put and let the girls handle Jack themselves. As Dwight spots Miho on the roof, he uncomfortably agrees and watches as the alley is closed off.

Meanwhile, Jack continues to pester Becky, escalating to outright anger at the egging on of his friends. He finally pulls out a handgun and aims it at her. Instead of being scared or surprised, Becky is instead filled with pity, proclaiming that he has just done the dumbest thing in his life.

Immediately afterward Miho throws a [Manji](#)-shaped projectile that cuts off Jack's hand, then descend on the car and quickly kills every man but Jack.

During the attack, Dwight has an impending sense that something is wrong but can't place his finger on it. Miho and Jack get in a standoff. As Dwight tries to make Jack quit his foolish game, Miho sabotages his gun by throwing a plug into the barrel. When Jack tries to shoot the intervening Dwight his gun backfires, sending the slide into his forehead. Miho finishes him off by slicing his neck, making 'a Pez dispenser out of him'.



(left) Cover to *Sin City: The Big Fat Kill #4*. Art by Frank Miller. The assassin Miho.

As the girls loot the corpses, Dwight searches Jack's person and finds a police badge revealing him to be Detective Lieutenant "Iron" Jack Rafferty. Then he realizes that Shellie was screaming "COP!". This is bad for all of Old Town, as the shaky truce between the police and the girls will be all but shattered. Gail starts proclaiming they'll fight anyone who tries to take them out while Dwight tries to recommend disposing the bodies before anyone suspects anything. Finally, after a tense argument between Gail and Dwight, the girls agree to hide the bodies in the [Pits](#) as Dwight recommended.

After acquiring a car, slicing up all the bodies to stuff in the back trunk and leaving Jack in the front seat due to lack of space, Dwight begins the rainy drive to the Pits. On the way there, Dwight begins to hallucinate that Jack is egging him on.

Although Dwight knows he is hallucinating, unlike Marv, he cannot quiet the gibbering corpse. With his mind not completely focused, his driving suffers, attracting police attention again. As he contemplates whether or not to kill the cop, he brakes hard. Jack's body slumps forward, hiding the neck wound and the gun casing lodged in his head. The cop looks through Dwight's window and notices the corpse, believing it to be an unconscious, drunken friend. Dwight tells the cop he's the [designated driver](#). The cop then notifies Dwight that he's driving with a broken taillight, and lets him off with a warning.

At the Tar Pits, Dwight is attacked by Irish [mercenaries](#). One fires a bullet at his heart, and Dwight falls, appearing to be dead. While the mercenaries are arguing about how good America is, one finds Jackie Boy's badge, which has the sniper's bullet they fired lodged in it. Dwight pounces and quickly disposes of four of them, but is knocked out by a grenade that ignites the T-Bird's gas-tank, is sent flying, and falls into one of the pits along with the car. One of the mercenaries decapitates Jackie Boy's corpse, taking the head and leaving Dwight for dead, slowly sinking into the pits. Miho rescues him and Dwight begins to figure out that there is a [snitch](#) in Old Town who informed the mob that a cop was murdered by the Old Town prostitutes. Along with Miho and her driver, Dallas, he takes off in pursuit of the remaining mercenaries.

Back at Old Town, Gail has been ambushed and kidnapped by Manute, who has survived the previous assaults of Dwight and Miho. Gail is tortured but refuses to "facilitate" the process of surrendering Old Town. It becomes clear that Becky had sold out Old Town for money and her mother's safety. Gail bites and rips a chunk off of Becky's neck in anger, vowing that she deserves worse.

Dwight, Dallas and Miho realize they must recover Jackie Boy's head. They cut through backroads to reach the Projects, where they catch up with their targets. Dallas rams the car into the mercenaries' and she ends up getting gunned down by one of them. After dodging some grenades, Dwight corners Brian, the last mercenary, in the sewers. Dwight is caught off guard by

more grenades and is about to be cut up until Miho arrives to finish Brian off. With the head in tow they go off to rescue Gail and Old Town.

As the gangsters prepare to further torture Gail, and kill Becky, an arrow shoots through one of the henchmen with a note prompting a trade: Jack's head for Gail's life.

As Dwight stands alone in an alley outside the gangsters' building with the head, outnumbered and outgunned, the trade is made: Gail being freed and the head, now bandaged up, handed over. Becky questions why the head is now bandaged when it wasn't before. Dwight then triggers the grenades stolen from the last mercenary, exploding the head.



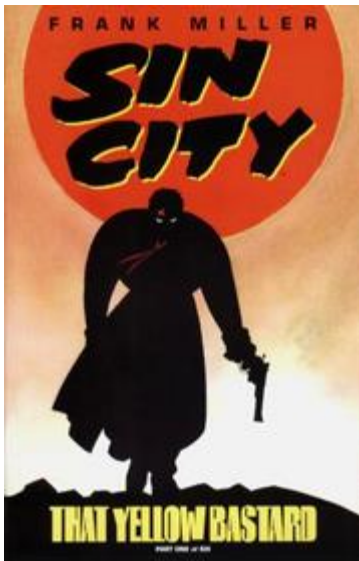
(left) Rosario Dawson as Gail and Clive Owen as Dwight.

The gangsters now realize they are in a trap as the girls of Old Town reveal themselves, heavily armed also, on the roof. Before any defensive measures can be taken, the men and Becky are gunned down. The story is one of three from Sin City related in the film [Sin City](#). In the film, [Clive Owen](#) plays Dwight, [Brittany Murphy](#) plays Shellie, [Benicio del Toro](#) plays Jack, [Rosario](#)

[Dawson](#) plays Gail, [Devon Aoki](#) plays Miho, [Alexis Bleidel](#) plays Becky, and [Michael Clarke Duncan](#) plays Manute.

A notable difference from the comic version is that Becky survives the final gunfight by hiding in a nook in the alley, leaving her alive for the final "epilogue" scene of the movie which ends when she meets The Salesman from The Customer is Always Right, who had been introduced in the movie's prologue. He then offers her a cigarette just like he did in The Customer is Always Right, leaving it ambiguous whether or not she is killed. There is also a deleted/extended scene from the movie, where Manute and two thugs actually escape the gunfight, bloodied and battered, only to be cornered by Miho in the alley. Miho then tosses the sword right through the two thugs, and finally and definitely kills Manute by bisecting him with a scythe.

## THAT YELLOW BASTARD



(left) Cover to *That Yellow Bastard* #1. Art by Frank Miller. It shows a menacing-looking Detective Hartigan.

First published in February 1996–July 1996, *That Yellow Bastard* is a six-issue [comic book](#) miniseries, and the sixth in the [Sin City](#) series. It follows the usual black and white noir style artistry of previous Sin City novels. *That Yellow Bastard* is currently under publication by [Dark Horse Comics](#); the first edition became available in July 1997 ([ISBN 1-56971-225-5](#)).

The story begins more than eight years before any other Sin City book takes place, with the possibly most noble, and heroic [protagonist](#) in the Sin City universe, a [policeman](#) known as [John Hartigan](#) (who also has severe [angina](#) problems) on his final mission before his forced retirement. Roark Junior, son of one of the most powerful and [corrupt](#) officials in Basin City, is indulging his penchant for [raping](#) and murdering [pre-pubescent](#) girls. It is Hartigan's mission to rescue Junior's latest quarry, a thin eleven-year-old named [Nancy Callahan](#) - (see also [Pedophilia and child](#)

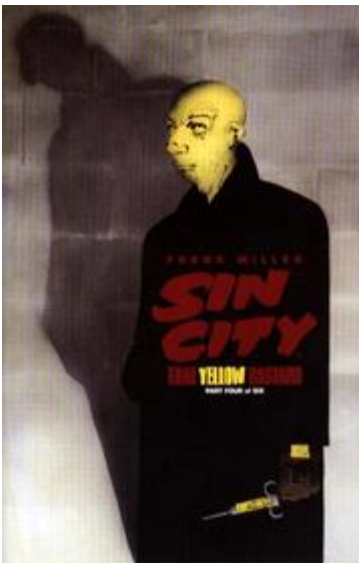
[sexual abuse in films](#)).

Hartigan succeeds in rescuing Nancy by disabling Junior's getaway car, which was being guarded by two guns-for-hire with 'delusions of eloquence', Burt Schlubb and Douglas Klump (a.k.a. Fat Man and Little Boy), and then proceeds to use his revolver to surgically shoot off Junior's left ear, right hand, and genitals. Before he can finish Junior off, Hartigan's corrupt partner Bob, who fears angering Senator Roark, shoots Hartigan in the back and in the chest several times, seriously injuring him, and paving the way for one of Sin City's most touching and self-sacrificial scenes involving the 11-year-old Nancy and Hartigan.

Roark Jr. lapses into a [coma](#) from his injuries, and Senator Roark takes issue with the abuse of his son. Hartigan finds himself framed for [raping](#) Nancy, branded as a [pedophile](#) and sentenced to a lengthy prison term amidst a public outcry that brands him one of Sin City's most hated citizens. Despite his innocence and the [pariah](#) status he has achieved as a result of his conviction, he remains silent about his pain, knowing that Senator Roark would have anyone who ever found out the truth executed. The only one to whom Hartigan spoke in the hospital was Nancy, who snuck out against her parents' wishes to see the man who saved her. Fearing she will be killed, Hartigan tells her to stay away from him, so Nancy tells Hartigan she will write him letters instead. She will sign her name as "Cordelia" to hide her identity from Roark Junior.

Hartigan complies and says goodbye to her. Before leaving, Nancy tells Hartigan she loves him. After his stint in the hospital, Hartigan is seen tied to a chair, cuffed and being beaten by Det. Liebowitz in order to force him to sign a false confession. Amidst the hours of repeated punching and being tempted by prison luxuries and even sex with an Old Town prostitute, Hartigan doesn't crack under the pressure, although he hallucinates that he is granted the strength of Hercules, breaks from his cuffs and kills Liebowitz by exploding his head.

Afterwards, alone in prison and abandoned by his wife Eileen (who proceeds to re-marry and finally have children) and his friends, he finds solace in the carefully disguised weekly letters he receives from Nancy. Hartigan quickly develops a paternal love for young Nancy, and sees her as the daughter he never had. For eight years, he drags himself through his jail time, his only respite the letters his young admirer sends him, until finally the letters stop coming. Although he initially believes Nancy has merely outgrown her childhood hero, Hartigan soon becomes increasingly worried that Senator Roark has finally found Nancy. His fears are confirmed when a deformed, hairless visitor with sickly yellow skin who smells distinctly like a garbage can arrives at his prison cell and punches him out. Hartigan awakens and discovers the same type of envelope Nancy always uses, except instead of a letter from her inside, it contains an index finger from the right hand of a nineteen-year-old girl.



*(left) Cover to [That Yellow Bastard #4](#). Art by Frank Miller. Roark Jr. reborn as the Yellow Bastard.*

Believing Nancy to be in imminent danger, Hartigan's passive view of his current incarceration changes. He decides to find some way out, and contacts his lawyer, Lucille (the [lesbian](#) parole officer from [The Hard Goodbye](#)). Much to his own lawyer's surprise and disgust, Hartigan decides to claim responsibility to the crimes of which he was accused.

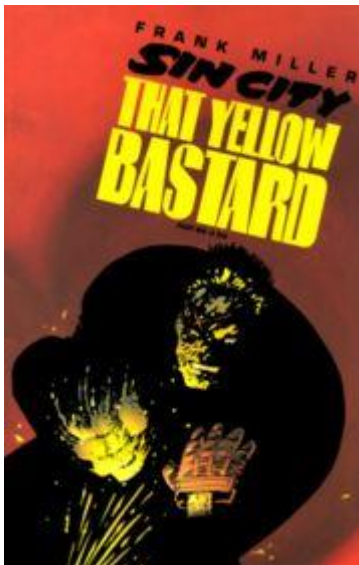
At his parole hearing, he is humiliated again when Senator Roark acts like a good man who's willing to forgive Hartigan. Hartigan knows it's a ruse to insult him, but to show sincerity that he's a reformed man, he asks Senator Roark for forgiveness for what he did to his son. Hartigan is finally released on parole, apparently due to Senator Roark's satisfaction over his confession and submission.



Back on the streets, the elderly ex-con/ex-cop sets off to find Nancy. He looks her name up in a phone book and learns she lives somewhere on North Culver. He goes to her apartment, but finds it empty and in disarray. The only clue to her whereabouts is a pack of matches from Kadie's bar. He follows that lead in hopes of discovering where Nancy, now nineteen, can be found, or at least maybe get more leads. Hartigan finds that she is no longer the little girl he rescued from a child-murderer 8 years ago, but is now a woman who works in the club as an exotic dancer - and is unharmed. The envelope containing the finger was merely a ploy to get him to crack and lead Roark to Nancy. Hartigan smells a set-up, and something far worse, the distinct odor of rotting garbage. "That Yellow Bastard", the man who arrived at the cell with the envelope, has followed him, and he has revealed Nancy's location.

Nancy recognizes Hartigan and jumps into his arms. They leave Kadie's shortly afterward and get into her car. There is a high-speed pursuit, with the "Bastard" close on their tail; Nancy is at the wheel, while Hartigan uses Nancy's revolver to fire a precise shot that hits the "Bastard" in the neck. Hartigan insists on stopping to confirm the kill; accompanied by Nancy, he discovers the "Bastard's" foul-smelling blood everywhere, but no body. Eventually, he and Nancy hide out in a motel. There, they share a kiss, where Nancy reveals she is in love with him; but Hartigan refuses to move any further because of the paternalistic nature of his relationship to Nancy. Unknown to them, the "Bastard" has hidden in the backseat of Nancy's car, and emerges while Hartigan and Nancy are talking in the motel.

Hartigan, in the shower, is ambushed once again by "That Yellow Bastard", who reveals himself to be Roark Junior. Senator Roark used his vast financial resources to resurrect his son using means outside the boundaries of conventional science, hiring doctors, [witch doctors](#), and [gene therapists](#) to bring Junior out of his coma and reconstitute his severed body parts. As a result, Junior lives, but not without being an unnatural abomination. Junior knocks Hartigan down, lynches him naked with a noose, and boasts of raping and killing dozens of girls over the past eight years. He then talks about how clever and pretty Nancy was, and kisses her on the neck, saying that while Nancy is older than his usual girls, he'll forgive himself "just this once." With that said, he kicks the desk out from under Hartigan and escapes with Nancy.



(left) Cover of [That Yellow Bastard](#) #6. Art by Frank Miller. Hartigan is shown beating Roark Jr to death.

Hartigan seems to give up, but awakes in his noose, wills himself back to life, and manages to break free from the rope by breaking a window and using a shattered glass shard to cut the rope around his hands. Fat Man and Little Boy, still seemingly Junior's henchmen after eight years, show up to dispose of Hartigan's body (in a [Ferrari](#) with no trunk); they are quickly subdued, and forced to tell Hartigan that Junior had fled to the Roark family farm (described as a place where bad things happen) with Nancy, presumably to rape and murder her.

Racing to the Farm, Hartigan suffers a severe [angina](#) attack, but continues in order to save Nancy. At this time, Nancy is being flogged by Junior and, like Hartigan, won't allow her torturer the pleasure of her pain by screaming. Hartigan shows up, takes down a few corrupt police officers guarding the Farm and confronts Junior, who has Nancy at knife point. Hartigan then

fakes a heart attack and drops his gun. Junior shoves Nancy aside and decides to slice Hartigan up while he's on the floor. Hartigan suddenly pulls out a switchblade and stabs him in the chest, calls him a "sucker" and then proceeds to [castrate](#) Junior once again (this time with his bare hands) and then brutally beat his head into pulp, killing him.



Nancy and Hartigan share another kiss, this time without Hartigan's paternalistic feelings getting in the way. Hartigan then tells Nancy to flee, lying to her that he will call up some old police friends of his to clean up the scene of the crime.

With Nancy gone, Hartigan realizes that by killing Roark Jr. he has made a deadly enemy of Senator Roark, who would stop at nothing until Hartigan was dead. Hartigan also realizes that Senator Roark would most likely target Nancy first, in order to make Hartigan suffer for killing his son. In order to spare Nancy this fate, in an act of pure love, Hartigan turns his [.44 Magnum](#) on himself and commits [suicide](#).



*(above) Jessica Alba as Nancy, Bruce Willis as Hartigan, and Nick Stahl as Yellow Bastard.*

In Rodriguez's adaptation, [Bruce Willis](#) stars as Hartigan, [Jessica Alba](#) as Nancy, [Nick Stahl](#) as the Yellow Bastard/Junior, [Powers Boothe](#) as Senator Roark and [Michael Madsen](#) as Hartigan's partner, Bob. There are only a few notable differences in the film version: Mort is replaced by Bob when Hartigan is released from prison, and an appearance by [Carla Gugino](#) as Lucille is omitted (but reinstated in the extended version released to DVD).

In the DVD commentary, Frank Miller indicated that he was initially motivated to write That Yellow Bastard after his disappointment with *The Dead Pool*, the fifth and final film in the [Dirty Harry](#) series. Nancy -- who prior to this story had no last name -- was named "Callahan," presumably after Clint Eastwood's character in those films.

### **DADDY'S LITTLE GIRL**

Daddy's Little Girl was first published in [A Decade of Dark Horse](#) #1 (July 1996) and reprinted in *Tales to Offend* #1 (July 1997), and *Booze, Broads, and Bullets*.

Johnny is a middle-aged man who seems to be in love with a much younger girl by the name of Amy. Amy insists that they can't be together and alludes to the solution that he kills her father. Torn by his emotions and manipulated by Amy, he attempts to confront her father first, asking for her hand in marriage. Daddy refuses and Johnny shoots him with a revolver that Amy gave him. Temporarily overcome with remorse, Johnny realizes that it was all fake and the bullets he shot were blanks. Daddy beats Johnny half to death and it becomes apparent that he is not only her father but also her lover and that the entire ruse was a sadistic form of sexual [role-playing](#). The story closes with Daddy closing his hands around Johnny's throat.

## **LOST, LONELY, & LETHAL**

First published December 1996, **Lost, Lonely, & Lethal** contains three stories:

### **FAT MAN AND LITTLE BOY (3 pages)**

Fat Man and Little Boy is a short three-page story about Douglas Klump and Burt Shlubb, who also appear in "That Yellow Bastard" and "Family Values." These characters use a large vocabulary to make it appear that they are more intelligent than they truthfully are. However their wordy speeches are sprinkled with [malapropisms](#). In this yarn, Shlubb's boots are in horrible shape, and he wishes to steal the shoes off a corpse, wrapped in a rug, that they're supposed to dump in the river.

Klump tells him that they're supposed to leave the body as it is. Shlubb disagrees and pulls the boots off, to discover that there are no feet in them, and a ticking sound rings through their ears. This was apparently a test, and the two buffoons get thrown several yards away as the explosion hits. It seems they failed the test miserably.

### **BLUE EYES (14 pages)**

Blue Eyes, the second story, is the first appearance of Delia. It begins as a man named Jim notices someone he assumes is a hitman following him. He runs into Kadie's, where he is confronted by an ex-flame named Delia. Marv is sitting next to them at the bar, and provides some comic relief. The hitman enters the bar and Jim convinces Delia to leave with him. Marv then steals his drink, reasoning that it would have gone to waste otherwise.

They go back to his place and make love. She then attacks him, and explains that this is her test. She wants to become a [hitwoman](#), and she must first kill the only man she ever loved. After killing Jim, the Colonel appears who was none other than the 'hitman' who had been following Jim. He gives her an assignment and she takes on the name 'Blue Eyes', which is what Jim used to call her.

Blue Eyes is shown to take place at the same time as A Dame To Kill For, as part of the story shows Gail telling Shelley what to tell the police about Dwight. The story also has brief appearances by many characters, including Miho, Agammemnon and Manute. Rats is the final story, it is about a disturbed war criminal who eats dog food. It was adapted to a 2004 [fan film](#) of the same name. [\[1\]](#)

### **RATS (7 pages)**

The sadistic war criminal (and presumed [Nazi](#)) stuffs rats in his oven to eat as he mentally rambles about the London Blitz, his arthritis and how he killed all the 'rats', which were all people. A vigilante known amongst readers as 'The Janitor' kicks down the door and incapacitates him, before shoving his head into the oven, gassing him to death.

This story has received negative reception from a wide range of readers, but others still consider it to be a memorable addition to the Sin City series.

'The Janitor' is a Jewish survivor of the gas showers.

## **SEX & VIOLENCE**

Sex & Violence was first published in March 1997 and only contains two stories, both of which feature Delia. The two stories take place on the same night, with the second taking place minutes after the first.

### **WRONG TURN (23 pages)**

Wrong Turn is the first story, in which a man named Phil has just killed his wife. He drives aimlessly in the rain, eventually finding Delia unconscious on a dirt road. He picks her up, and she tells him that she must have got struck by lightning. He offers to take her to the hospital, but she refuses. She asks if he is married, and he says that he is not. She takes him to the pits, and they make love. In the middle of it, he confesses that he is, in fact, married.

She starts choking him and calls him by the name of Eddie. She claims he has a trunk-load of stolen jewels he plans to sell in Sacred Oaks, violating an exclusivity agreement with the Wallenquist Organization. He explains that he is a used car salesman named Phil, and she understands. Eddie was supposed to be driving a similar Studebaker, and looked very similar. She sticks the heel of her shoe in his eye socket, killing him. She meets up with the Colonel and Gordo at the entrance to the pits. They check the trunk of Phil's car and find his wife with six bullets in her belly. They throw him in as well and Gordo pushes the car into the pits. Delia explains that she has a train to catch.

### **WRONG TRACK (3 pages)**

Wrong Track is the second story, which picks up soon after. Eddie is riding the train. His internal monologue explains that he had a flat tire. Delia hits on him, and they make love near the back of the train.

When they're done, she snaps his neck and throws him off the train. Leaving the rear of the train, the Colonel waits for her. "Delia-- do you plan to make love to each and every one of them?" he asks. Her response is "Only the ones I like."

## **JUST ANOTHER SATURDAY NIGHT**

Just Another Saturday Night was first published in Sin City #1/2 (August 1997), a limited mail-in comic available only through a special offer in [Wizard \(magazine\)](#) #73. It was later reprinted in a mass-market edition as Just Another Saturday Night (October 1998).

It is the story of what Marv was up to on the night [John Hartigan](#) met back up with [Nancy](#) (from [That Yellow Bastard](#)). Marv regains consciousness on a highway overlooking the Projects, surrounded by dead young guys, unable to remember how he got there. He lights one of the dead guys' cigarettes and thinks back; since it is Saturday, he deduces he must have been at Kadie's watching Nancy dance...

Marv was rather depressed after seeing Nancy leave with Hartigan, as he'd always had an unrequited crush on her, so the barkeep gives him a bottle to drown his sorrow with. He gets drunk and steps outside, only to find some preppy college kids trying to burn drunks and winos to death. He immediately kills one of them and chases the rest to The Projects, where along the way he destroys a police patrol car and hijacks another vehicle. At the Projects, Marv instructs his former neighbors via hand-signals to attack the kids, and they do so by firing arrows at them. After questioning the last surviving kid about him being called 'Bernini boy', (it was the name of the brand of coat he was wearing,) he slits his throat. This done, he muses, "And one fine coat it is. Somebody must've spent a fortune on it. I wonder who?" But he cannot seem to remember where he got the coat or gloves.

## **FAMILY VALUES**

Family Values was first published in (October 1997) and was the fifth "yarn" in [Frank Miller's](#) series. Unlike the previous four stories, Family Values was released as a 128-page [graphic novel](#) rather than in serialized issues that would later be collected in a trade paperback volume.

Dwight is on a mission from Gail to dig up information about a recent mob hit at a small diner. After being hit on by a female cop, (who he manages to get rid of by pretending to be a bisexual masochist,) he goes into a bar near where the hit happened and tries to charm one of the local drinkers there named Peggy.

Dwight also spots Fat Man and Little Boy, which makes his job easier later on. As Dwight keeps charming Peggy, she realizes he's not interested in any company that night and only looking for information behind the recent hit. It's revealed that Bruno, the target, was killed by Vito; one of Don Magliozzi's nephews and also one of his hitmen. This was done in retaliation on Don Magliozzi's part as Bruno killed his beloved niece years ago. Going against his family's treaty with mob boss Wallenquist, he orders Vito to kill Bruno, who is on Wallenquist's payroll, immediately. Afterwards, everyone's nervous about what Wallenquist will do and if there will be a mob war in retaliation. With that information, Dwight leaves the bar and is confronted by Vito and some other hitmen who came when Fat Man and Little Boy alerted them someone was digging around for information.

Dwight is kidnapped by them, but is more interested in Vito's car and constantly refers to it as his just as soon as he kills all of them. No one believes him as they drive toward the Projects. Unknown to them except for Dwight is that Miho was following Dwight for protection. On the way, Vito tells his side of the story as to how he killed every living thing he saw, including a stray dog. Dwight is satisfied with this and orders Miho to make her appearance. She kills Spinelli, one of the goons, and they park in a hilltop rest area, overlooking the Projects. There, Miho toys with one of the hitmen as Dwight tells Vito to kill the other hitman; Vito's own brother Lucca. After Miho and Dwight are through, they head straight to Sacred Oaks to confront Don Magliozzi, driven by Vito.

Miho cuts through the guards and Dwight makes his appearance. He tells the Don he is going to die along with Vito for the accidental death of Carmen, one of the Old Town girls. Dwight tells them Vito shouldn't have shot at the stray dog, since the angles were in a straight line to where Carmen was calling for a ride when Vito shot her. Carmen's lover, Daisy, arrives as Dwight walks away from the Don and his associates. Daisy guns them down as Dwight remarks there's going to be a mob war because of this, but that neither he nor the girls of Old Town will have cause to worry about it. Finally, he takes possession of Vito's car and drives off into the night.

## **HELL AND BACK (A Sin City Love Story)**

Hell and Back (A Sin City Love Story) was first published in (July 1999–April 2000). Hell and Back is the longest of the Sin City stories, spanning 9 issues. It tells the story of Wallace, an artist/war hero/short order cook who saves a suicidal woman named Esther. She likes his art and they go out for a drink. They are ambushed by two men, who drug Wallace and kidnap Esther.

Apparently, The Colonel and Liebowitz are a part of this conspiracy. Wallace spends the night in the drunk tank, after being dragged out of the gutter by two of Basin City's (notoriously corrupt) police officers, Manson and Bundy, and upon his release seeks out Esther. He is crossed once again by a squad of police officers after he tells Commissioner Liebowitz he plans to find Esther alone if need be, and proceeds to dispatch them with humiliating ease, leaving them bound, naked and without money. After locating Esther's home via his landlady, (she'd taken her address,) he finds her apartment occupied by Delia, who claims to be Esther's roommate. Wallace and Delia are attacked by the Colonel's new manservant, Manute, but they escape after Wallace beats him in hand-to-hand combat and [defenestrates](#) him (a reference to a similar scene from A Dame To Kill For). Then a sniper attacks from a nearby window, whom Wallace takes out by shooting him through the scope of his rifle, similar to a scene from [RoboCop 2](#) (also written

by Miller). All the while, Delia tries unsuccessfully to seduce him, even trying to fellate him as they are pursued by two more assassins in a Mercedes, which Wallace also disposes of.

Afterwards, Wallace meets up with an old war buddy referred to only as Captain. He borrows an old [Chevrolet Nomad](#) known as 'The Heap' from him and Wallace and Delia turn in for the night at the Last Hope Motel (a reference to [Nancy Callahan](#)'s car and the place where she and [John Hartigan](#) hide in [That Yellow Bastard](#)).

Wallace handcuffs her to the bed for what she believes is foreplay, when he reveals that he knows she cannot be Esther's roommate, since Esther's clothes would have the smell of Delia's cigarettes on them. Just then, Wallace is drugged by a sniper for the second time. He wakes at the Santa Yolanda Tar Pits, where Delia, Gordo, and a drug wizard named Maxine are preparing to abandon his car in the pits. Maxine gives him a huge dose of something strange and Wallace goes on a trip.

A large portion of the comic, wherein he finds himself hallucinating, is then done in full color, similar to Miller's work on [Ronin](#) and [Batman: The Dark Knight Returns](#) saga, (all colored by [Lynn Varley](#), his wife). After a surreal sequence involving a crashing fighter jet, trash-talking [cherubs](#) and dinosaurs, the car hits a tree. He discovers a young girl dead in the trunk, intended to frame him, and, since he can only perceive the girl as a battered [Raggedy Ann](#) doll, he declares that 'just this once, I'm grateful for the drugs'. The police show up, as does Captain, who kills the police. Captain explains he'd have gotten there sooner if it wasn't for snipers establishing a perimeter. They torture the one remaining sniper, (ala Dwight in *The Big Fat Kill*), and find out where Delia, Gordo, and Maxine were heading and pursue them. During this sequence the Captain morphs into various [pop culture](#) icons, including King Leonidas from Frank Miller's [300](#), [Lone Wolf and Cub](#), an [ED-209](#) droid from the [Robocop](#) movies, [Big Guy and Rusty the Boy Robot](#), [Captain America](#), [Dirty Harry](#), [John Rambo](#), Martha Washington from [Give Me Liberty, Hagar the Horrible](#) and even [Hellboy](#). This portion is entirely in color.

They shoot past Delia, Maxine and Gordo at a gas station where they were refilling the [Humvee](#) they were driving. As they begin driving again, Wallace and Captain ambush them, with Captain disabling the Hummer with a rocket launcher. As they move in, Gordo mortally wounds Captain as Wallace shoots Gordo in the face. At gunpoint, Wallace makes Maxine bring him out of his hallucination hell. As she does, he shoots her in the head and shoots Delia through the gut when he suffers a panic attack. After blacking out for a few seconds, Wallace finds himself back in a black and white 'normal' world, Maxine dead and Delia wounded. Paralysed from the waist down, and genuinely fearful, she begs him to have mercy on her, and as a last act of chivalry Wallace does so by shooting her in the back of her head ('She never sees what hits her.'). He then carries Captain's body back to the Heap and drives away.

He meets up with another war buddy named Jerry, the Captain's lover. They burn Captain's body in a funeral pyre, where afterwards they work trying to flush the rest of the drugs out of Wallace's system. Mariah, another female mercenary working for the Colonel, is assigned to Delia's task in her stead. The Colonel is killing anyone linking Wallace to him, starting with the doctor who kidnapped Esther. He even has Mariah break Liebowitz's son's arm after luring him away from his high school. He then threatens Liebowitz's family even further, putting the Commissioner in a moral quandary.

Wallace confronts Liebowitz in his apartment and tries to get him to join his side. Wallace discovers that the real scheme the Colonel is operating is a slave trafficking and organ harvesting ring of which Liebowitz was (intentionally or otherwise) unaware of. Wallace explains how he launched a one-man assault on the factory, first infiltrating the complex, cutting a swathe of stealthy death through the roster of guards and discovering several atrocities going on there. He was then confronted by Mariah and the Colonel as well as many, many armed guards. Wallace managed to escape the factory alive but without saving anyone, much to his own chagrin.



At this point, the phone rings in Liebowitz's apartment. It's The Colonel, telling Wallace where Esther is: she is at the Roark family farm, long since abandoned at this point. The deal is simple: Wallace's silence for Esther's safe return. When Wallace finds her, an enemy helicopter arrives and opens fire, Wallace shielding Esther with his body. However, Wallace is one step ahead: Jerry, who was up on a hill with heavy ordnance, blasts the chopper out of the sky with a rocket launcher; Wallace, who was wearing a [Kevlar vest](#), survived the choppers machinegun fire miraculously. Wallace takes Esther to the hospital and he and Jerry prepare to make a second assault on the Colonel's base of operations, when a flood of people are brought in on stretchers. By this time, the police have launched a massive raid on the Colonel's factory, where the Colonel is captured. The Colonel threatens Liebowitz, who in return shoots him in the head for hurting his son and tells his underlings to 'make a missing person outta the fucker'. Wallenquist lets it all be square, against the wishes of Mariah, (who somehow escaped the factory raid,) seeing no profit in revenge. He seeks no revenge on Wallace or Liebowitz.

Weeks later, Wallace and Esther leave town. He asks her why she wanted to jump and she responds "I was lonely". They drive away towards a better life away from Sin City.

### **BOOZE, BROADS, & BULLETS**

Booze, Broads, & Bullets is a compilation of stories from the Sin City series of comic books by [Frank Miller](#). It reprints all the short stories, in the following order:

- Just Another Saturday Night (from Sin City #1/2 and also reprinted in [Just Another Saturday Night](#))
- Fat Man and Little Boy (from [Lost, Lonely, & Lethal](#))
- The Customer is Always Right (from [The Babe Wore Red and Other Stories](#))
- Silent Night (from [Silent Night](#))
- And Behind Door Number Three? (from [The Babe Wore Red and Other Stories](#))
- Blue Eyes (from [Lost, Lonely, & Lethal](#))
- Rats (from [Lost, Lonely, & Lethal](#))
- Daddy's Little Girl (from A Decade of Dark Horse #1 and also reprinted in [Tales to Offend #1](#))
- Wrong Turn (from [Sex & Violence](#))
- Wrong Track (from [Sex & Violence](#))
- The Babe Wore Red (from [The Babe Wore Red and Other Stories](#))

## NEW STORIES

[Frank Miller](#) has confirmed that he is working on new [Sin City](#) storylines for the upcoming movies, [Sin City 2](#) and [Sin City 3: Hell and Back](#). The following have been mentioned:

- [Nancy](#) after Hartigan's death. Miller says this will show "a whole new side of Nancy." This story has been confirmed as one of the main stories for the planned movie [Sin City 2](#). Miller has now confirmed that he will also produce a graphic novel of this story.
- Frank Miller has also confirmed a future graphic novel detailing [Jack Rafferty](#)'s police career up to his death.
- Miller has also confirmed a graphic novel detailing [John Hartigan](#)'s past as well, and explaining his scar.
- Although there has been much fan speculation on specifics (as well as how many stories Miller will publish in total), few details have been verified thus far.

## SIN CITY 2

Sin City 2 is the [sequel](#) to the [2005 movie Sin City](#), which was based on [Frank Miller's comic book](#) miniseries [Sin City](#), which were later collected into bound [graphic novels](#). It was originally scheduled for release in the summer of 2006, but due to scripting delays, [IMDB](#) states (as of 27 January 2007) that the film is set to be released in 2008. Rodriguez will apparently begin filming in June 2007.<sup>[1][2]</sup>

It was revealed by [director Robert Rodríguez](#) that the story for the film was to be based around [A Dame to Kill For](#), as well as a new story to be written by Frank Miller. The new story revolves around the character of [Nancy Callahan \(Jessica Alba\)](#). It will weave in and out of [A Dame to Kill For](#), and will show "a whole new side of Nancy", according to Miller. Frank Miller has also expressed interest in including other Sin City short stories in the film, mentioning a couple of 'Blue Eyes' stories, which introduce the assassin Delia, and an 'Old Town Girls' story.<sup>[3]</sup>

Even though the events confirmed for this film take place before certain events of the first film (allowing deceased characters such as Marv, Manute, and Goldie to return), they take place after the death of [Hartigan](#), who will most likely not return. [Bruce Willis](#) has confirmed that he will not be involved in this film, but he has stated that he would love to reprise the role, if Frank Miller were to write some new Hartigan material for a subsequent sequel. It is unknown whether or not Becky ([Alexis Bledel](#)) or The Salesman/The Colonel ([Josh Hartnett](#)) will return to reprise their roles for this film. Miller has stated that they will do "a couple of 'Blue-Eyes' stories, and the character The Colonel is featured in all of them; the return of Josh Hartnett for the role of The Man/The Colonel depends on whether the characters are the same in the movie-continuum as they are in the comics. The use of "Blue-Eyes" may also be due to the possibility that the third film will be [Hell and Back](#), which features her as an important character.

[Angelina Jolie](#) was said to be Rodríguez's first choice in the role of Ava, so much so that he was delaying production to correspond with her pregnancy, according to [Rosario Dawson \[4\]](#), but a subsequent article stated there are three rumored frontrunners for the role of [Ava Lord](#): [Angelina Jolie](#), [Salma Hayek](#), and [Rose McGowan \[5\]](#). Frank Miller himself confirmed that he and Rodriguez were interested in having Jolie as Ava, and that the director was discussing the possibility with her.<sup>[6]</sup> It has been reported that Angelina Jolie has been replaced by [Rachel Weisz](#) as the front runner to play Ava in Sin City 2.<sup>[7]</sup>